

Diploma Thesis

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Main Conducting Techniques based on Greek and Cypriot folk music

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Základy taktovací techniky na podkladě řecké a kyperské lidové hudby

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I declare that I have worked out this diploma thesis myself using only the literature stated. I agree with being it used for educational purposes.

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Prague, April 09th, 2008



(Signature of author)

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Abstract

The importance of this thesis lies in the fact that it deals with the main conducting problems and how they are solved, by using Greek and Cypriot traditional music. Step by step, from the easiest and most fundamental to more complicated situations, the various conducting problems are explained through drawings and schemes, musical examples and relevant information. The main reasons for undertaking this task and subject have to do with organizing the material available and obtained through the course of the facultative study and present them in a matter most suitable to students and scholars interested not only in the art of conducting but also in the traditional music of Greece and Cyprus. By familiarizing with the existing bibliography and through extensive research, use of various software for recreating the music examples and careful design of the conducting patterns, an analytical textbook offering instructions and a meticulous anthology of relevant songs and compositions has been conceived. In this way and to whoever it may concern the thesis can become a guide to the rudiments of conducting and a pleasant, though precise manual concerning patterns and skills.

Abstrakt

Význam předložené diplomové práce lze spatřovat ve skutečnosti, že se zabývá základními problémy dirigentské techniky ve vztahu k řecké a kyperské lidové hudbě. Jednotlivé taktovací dovednosti, seřazené od nejjednodušších k složitějším, jsou osvětlovány slovně i pomocí grafických schémat; k jejich demonstraci a procvičení je pak použit bohatý materiál lidové hudby uvedené oblasti. Vzniku práce samozřejmě předcházelo seznámení se s dosavadní literaturou, především českou a anglickou, věnovanou výcviku taktovacích dovedností. Po technické stránce je třeba připomenout existenci několika softwarových programů pro grafické znázornění dirigentských schémat. Vedle své primární funkce diplomové práce se nabízí možnost praktického využití předloženého textu především v podmínkách řeckého a kyperského hudebního školství, kde práce podobného typu dosud neexistuje.

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conductors are like painters in front of an empty canvas with a palette on one hand and a brush on the other. Drawing is not the act of putting anything else brought to his/her vision. It is the act of creating something out of nothing with talent, fantasy and by means of drawing techniques. In painting, the artist constructs the picture the eyes see, never the picture that is always a part of personal touch. This is what conducting is in the eyes of the author. In painting, the painter uses a brush with a baton, the conductor with a baton and the picture is the composition the art of conducting is.

It is a pleasure to acknowledge the support and resources, meaning patterns and musical notation, which were provided by a number of the content of my diploma thesis. In particular, I would like to thank the author of the book "The Art of Conducting" and the author of the book "The Art of Conducting" for their contribution to the content of my diploma thesis. In particular, I would like to thank the author of the book "The Art of Conducting" and the author of the book "The Art of Conducting" for their contribution to the content of my diploma thesis.

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Introduction

Imagine a painter, sitting in front of an empty canvas with a palette on one hand and a brush on the other, trying to recreate nature, or anything else brought to his/her vision. What he/she sees is being transported through talent, fantasy and by means of drawing tools on to the canvas, creating art and reconstructing the picture the eyes see, never entirely identical but with always a hint of personal touch. This is what conducting is in its rawest form. By replacing the painter with a conductor, the brush with a baton, the canvas with an orchestra and the picture with a composition the art of conducting arise.

Recreating music requires means and resources, meaning patterns and musical examples respectively, thus giving a purpose to the content of my diploma thesis. In general my work deals with the presentation of the basic conducting techniques and their implementation on Greek and Cypriot oriented folk music, the staging of the main conducting problems and how they are solved through Greek/Cypriot music culture.

The idea of learning and practicing the various conducting problems through a specific character of musical examples which are regionally oriented is not at all new or original. A respectful amount of works done by important professors and scholars is available virtually in every country a sense of professional conducting activity exists, although not in the region this thesis deals with. My research done on the subject showed no traces of any literature of this kind available dealing with folk music from Greece, Cyprus or a combination of both. This lack of availability of such a specific-oriented literature, in combination with a deficiency in higher educational research and study in the course of Music Education and Conducting in my country, inclined me to assume and follow higher education in Prague, where the level of edification and culture concerning this degree is by far one of the highest in Europe. Thus this situation gave me the idea of organizing a project which deals with the basic conducting steps, ideal for students, teachers or any kind of scholar that might show an interested in the art of conducting,

especially to individuals with a Greek and/or Cypriot background. After an extensive research and abundant consultations, interviews and meetings, making acquaintance with the most important personalities in the field and thorough exploration of the World Wide Web I manage to gather, filter, combine and implement the material necessary to the completion of the thesis. It is true and realistic that bibliography of this kind does not only rely on explanation and justification but most importantly on the right and clear presentation of the material, original assembly of the musical examples and lucid drawings of gestures. Through the course of this thesis I occasionally refer to ideas, opinions and beliefs declared by others, more professional on the subject, not in the sense of repeating of what is already known but in the sense of applying my own estimations based on what I agreed is right (or not) and capturing the core and importance of each subject dealt with, accumulating on it and combining it with my unique anthology of examples and gestures.

The result of all the above concludes to this thesis, which amounts to four chapters, specifically conceived and presented to provide the reader with all the necessary information concerning the conducting spectrum. The introduction is followed by some background information on the subject of conducting in general (its position and impact on worldwide art) and the origins of Greek and Cypriot folk music. This chapter in its turn is followed by a general research on the uniqueness of conductors, stating reasons of their importance and the techniques available for usage. A section of this chapter is dedicated to a further analysis of the musical material available in the thesis, particularly the folk dances of Cyprus. Moving on to the subsequent chapter, this is where the main research, presentation and implementation takes place, the conducting patterns and the suitable musical examples available for practice. This chapter contains a number of sections, each dealing with a specific kind of problem, providing vital information and solutions in understanding and undertaking their functions, such as the basic patterns, special and asymmetric ones, and reports on dynamics, tempo and the functionality of the hands. Finally, the thesis concludes with an ending chapter, evaluating the main factors the thesis presented and summarizing the contribution this work donated to the reader.

In questioning the importance and goals of this thesis, I would like to mention that the project supports a research on new conducting problems that arouse from dealing with

songs and compositions that are part of a very specific musical culture. The musical means of expression (melody, harmony, rhythm, and tempo) and their combination and interaction with a conductor's gestures vary from country to country and from region to region. For this reason all new and specific problems that arise from dealing with music from the Greek and Cypriot folklore are solved and explained throughout the course of the thesis using original and detail drawings, gestures and examples, thus making the task of reading all the more interactive and easy to comprehend. To achieve the last two characteristics I also had to go through an extensive investigation concerning the general structure of a thesis and find the appropriate model which fitted with my material and what I had in mind to produce. In the end I implemented a model not so usual in the conception of pedagogical textbooks but more appropriately used in science and computing problem-solving. The reasons lie in the solitary fact that behind this work lays an existing problem (the actual implementation of patterns) with my task focused in finding possible and applicable solutions to it (by providing the appropriate anthology of musical examples and recreating more detail and easy-to-use conducting patterns). This "Design Science Thesis" model does not only influence (and consequently improves) the flow and structure of the diploma work but it also provides a sophisticated and modern formula concerning the formation of the thesis' chapters, pages and content, thus producing an entirely innovative work. (References to the above thesis model can be found and are provided by the University of Zurich – S.E.A.L., Department of Informatics).

The right research and presentation of material leads to the fact that the task of writing the thesis is a pleasure and that the same holds for the task of reading it. I have kept thoroughly in consideration that the thesis, experienced throughout its over-considered structure, remains a guide for an interested and passionate reader, in hope that the approaches in tackling down the research problem may give raise to many ideas, thoughts and results.

Background Information

What follows is a brief section presenting background information that may well be necessary, since this work spans in two grand and traditional fields, the art of conducting and the folk music of Greece and Cyprus.

1.1 The Art of Conducting

"I went in front of the student orchestra to rehearse a Bach concerto. I gave the first downbeat - a strange feeling, everyone should experience it - you give a gesture in the air and the sound comes out. After two minutes, the teacher telephoned the director and said:

'A conductor is born.' I felt it too. Immediately!"

(Riccardo Muti describing the moment when he decided to become a conductor)

Conducting is the act of directing a musical performance by way of visible gestures and a means of communicating real-time information to performers. The primary responsibilities of the conductor are to set the tempo, execute clear preparations and beats, and to listen and shape the sound of the ensemble. An understanding of the basic elements of musical expression (tempo, dynamics, articulation) and the ability to communicate them effectively to an ensemble is necessary in order to conduct. The ability to communicate nuances of phrasing and expression through gesture is also beneficial. In addition, conducting gestures may be choreographed beforehand by the conductor while studying the score, or may be spontaneous.

There exists a variety of types of conductors and conducting techniques, depending on the musical style at hand. The principal conductor of an orchestra or opera company is

sometimes referred to as a music director or chief director. Conductors of choirs are often referred to as choral director, chorus master or choir master. Conductors of military bands or bands in general may hold the title of bandmaster and respected senior conductors are sometimes referred to by the Italian word Maestro. A distinction is sometimes made between orchestral conductor and choral conductor. Stereotypically, orchestral conductors use a baton more often than choral conductors (though not always: this is up to the conductor's personal preference), and favor the use of beat patterns over gestured conducting, which concentrates more on musical expression and shape.

An early form of conducting is cheironomy, meaning the use of hands gestures to indicate melodic shape. This has been practiced at least as far back as the Middle Ages. In the Christian church, the person giving these symbols held a staff to signify his role, and it seems that as music became more rhythmically involved, the staff was moved up and down to indicate the beat, acting as an early form of baton.

In the 17th century other devices to indicate the passing of time came into use. Rolled up sheets of paper, smaller sticks and unadorned hands are all shown in pictures from this period. Moreover, in the same era, conductors would use large staves which they would thump up and down on the floor to beat the time. The French opera composer and conductor, Jean-Baptiste Lully, used such a staff, and had a terrible temper to boot. While conducting a Te Deum for the king's recovery from illness, he thumped the staff down with great force, hitting by mistake his foot instead of the floor, causing his death two months later at the age of 55 when the wound became infected.

In instrumental music, a single performer usually acted as the conductor. This could be the principal violinist, who used his bow as a baton, or a lutenist who would move the neck of his instrument in time with the beat. In opera performances, there were sometimes two conductors - the keyboard was in charge of the singers, and the principal violinist was in charge of the orchestra.

Until the middle of the 19th century, orchestral conducting did not really exist as a separate profession. Generally, it was the composers themselves who led the orchestras - with varying degrees of success. However, as orchestras became larger and larger and scores became more and more complex, it became increasingly necessary to have one person in authority that would stand on the podium and lead the players. Among the

earliest notable conductors were Louis Spohr, Carl Maria von Weber, Louis Antoine Jullien and Felix Mendelssohn, all of whom were also composers. Mendelssohn is known to have been the first conductor to utilize a wooden baton to keep time, an innovation still in use today, while Hans von Bülow is commonly considered the first professional full-time (non-composer) conductor. Hector Berlioz and Richard Wagner were also conductors, and they wrote two of the earliest essays dedicated to the subject. Berlioz is considered the first virtuoso conductor, whereas Wagner was largely responsible for shaping the conductor's role as one who imposes his own view of a piece onto the performance rather than one who is simply responsible for ensuring entries are made at the right time and that there is a unified beat.

In recent times there have been a few composers who were also very good conductors, notably Leonard Bernstein, Andre Previn or Pierre Boulez. There have also been conductors who are virtuoso solo players. Daniel Barenboim and Vladimir Ashkenazy are prime examples, sometimes playing the piano solo in piano concertos while simultaneously conducting the orchestra from the keyboard. Moreover, there also exists the example of Plácido Domingo, the famous Spanish tenor singer, who undertook a second career as an opera conductor as his singing one was reaching its conclusion. However, the composer/conductor and the soloist/conductor tend to be very much a vanishing breed.

Modern conductors such as Herbert Von Karajan and Arturo Toscanini, to name just two, were and still can be revered to as gods, the stars of the show - especially in symphonic music where the conductor's name is often displayed as prominently as the composer's on album covers. These fully-grown professionally oriented giants of immeasurable technique have changed and shaped, in the course of the 20th century, the way the whole world feels and perceives music of an international character.

1.2 The Music of Greece and Cyprus

"Music will save the world"

(Pablo Casals - Spanish cellist and conductor, known for his virtuosic technique, skilled interpretation and consummate musicianship)

The musical legacy of Greece and Cyprus is as diverse as their history. Cypriot music has certain similarities to traditional Greek music, and their popular music scenes remain well-integrated.

Music was an important part of education in ancient Greece, and boys were taught music starting at age of six. Greek musical literacy created a flowering of development; Greek music theory included the Greek musical modes, eventually becoming the basis for Western religious music and classical music.

Much of what defines western European culture in terms of philosophy, science, and the arts has origins in the culture of ancient Greece. Thus it is with music. Music played an integral role in the lives of ancient Greeks and was almost universally present in society, from marriages and funerals to religious ceremonies, staged dramas, folk music and the ballad-like reciting of the epic poetry of Homer (among others). There are significant fragments of actual Greek musical notation as well as many literary references to ancient Greek music, such that some things can be known - or reasonably surmised - about what the music sounded like, the general role of music in society, the economics of music, the importance of a professional caste of musicians, etc. Even archaeological remains reveal an abundance of depictions on ceramics, for example, of music being performed. The very word music, itself, comes from the muses, the daughters of Zeus and patron goddesses of creative and intellectual endeavors.

Greek folk traditions are said to derive from the music played by ancient Greeks. There are said to be two musical movements in Greek folk music: akritic and klephtic.

Akritic music comes from the 9th century "akrítēs", or border guards of the Byzantine Empire. Coincidentally during that period, the tradition of eastern liturgical chant, encompassing the Greek-speaking world, developed in the Byzantine Empire from the establishment of its capital, Constantinople, in 330 until its fall in 1453. It is undeniably

of composite origin, drawing on the artistic and technical productions of the classical age, on Jewish music, and inspired by the monophonic vocal music that evolved in the early Christian cities of Alexandria, Antioch and Ephesus.

Following the end of the Byzantine period, klephtic music arose before the Greek Revolution, developed among the “kléftes”, warriors who fought against the Ottoman Empire. Klephtic music is monophonic and uses no harmonic accompaniment. Following the fall of the Ottoman Empire and the beginning of the 20th century, music-café appeared in Constantinople and Smyrna, primarily owned by Greeks, alongside Jews and Armenians. In such places various bands would perform, led by a female vocalist, typically, and included a violin and a sandoúri. These improvised songs typically exclaimed “aman aman” (a popular expression which is addressed to God, requesting relief), that led to the name “amanédhes” or “café-aman”. This period also brought in the “Rempétika” movement (a type of urban Greek underground music deriving from the “Rebetes”, unconventional people who lived outside the social order) which featured in Smyrna (Izmir), and had local Smyrnaic, Byzantine, and Ottoman influences.

Today, traditional “dimotiká” (popular songs) are accompanied by clarinets, guitars, tambourines and violins, and include dance music forms like “syrtó”, “kalamatianó”, “tsámiko” and “hasaposérviko”, as well as vocal music like “kléftiko”. Greek folk music is found all throughout Greece, as well as among communities in countries like the United States, Canada and Australia. The island of Cyprus and several regions of Turkey are home to long-standing communities of ethnic Greeks with their own unique styles of music.

The folk music of Cyprus is similar to the folk music of Greece and music of Turkey, and includes dances like the “soústa”, “syrtós”, “zeimbékikos”, “tatsiá”, and the “kartsilamás” suites. It is notable that unlike Turkey and Greece, there are suites of four “kartsilamás” dances, different for men and women. It is also remarkable to notice how similar the Cyprus dances are with the classical suites of the Bach and Handel era. As it is known the suites contain four dances, Allemande, Currante, Sarabande and Gigue. Between Sarabande and Gigue there may be incorporated other dances such as a Minuet, Passepied, Polonaise, etc. They are however, all in the same key. On the other hand, the Cyprus dances which are divided as ladies dances and men’s dances consist of four

dances as well, and they are of mode character, which follows the Ancient Greek modes. Also between the third and fourth of the men's dance an additional dance is performed which is really a song of dual character that is to say, the two dancers (they always dance in pairs) boast, - in song that is - about their haughty character and their vanity - obviously to impress the young ladies around them. This is called "Tsiattistá", in other words they compete between them in words and accompanied music for the favor of their loved ones. Normally, after this cycle of dances follows either a "syrtós" or "zeimbékikos" or "karrotséris" to conclude. It is obvious from the above and significant to be mentioned that dances have an integral and extremely important part in the Greek/Cypriot musical culture.

Traditional music is modal based on the makams, a system of melody types in Turkish classical music and some Mosque music that provides a complex set of rules for composing. Both Turkish and Greek Cypriots use the violin as the main solo instrument, accompanied by "laoúto" (form of lute) for Greek Cypriots and "ud" for Turkish Cypriots. Accordion, percussion and "pithkiávli" (penny whistle) are also used.

The "pithkiávli", used from the old times, was the most popular musical instruments in Cyprus. A wind instrument, it was made from wheat stalk of 20-30 cm length. It had a hole on the base, for the air to go out, and along the upper body part another six smaller holes, intended to be used by the fingers. There was another hole in the middle of the down body part used by the thumb. The mouthpiece was located on the top, where a piece of wooden reed was positioned and the performer would blow. This whistle was not a professional instrument, but it was beloved to the amateur performers and the public and was mainly used by shepherds.

Another musical instrument aimed for amateurs and used by the old Cypriot musicians was the "tampourás". This was a string instrument, in the shape of a vertical sliced in half pear. The resonator was somewhat bigger than a man's fist and had a long neck divided in spaces. It can be said that it was a miniature of the modern bouzouki. The main professional instrument though, that dominated to this day as the only musical tool of expression and execution of popular Cypriot music, and especially popular dances, is the violin. It is widely known that string instruments originated in Asia. From there they were transferred to Europe, where they reached perfection and reached their modern shape and

from Europe they spread and reached somehow Cyprus. The old Cypriot violin performers were as a rule practical and autodidact. They played on the violin known melodies and improvised their own in the same way as with the whistle, very similarly done also by gypsy violinists; unschooled, autodidact, without receiving classes from anyone.

Concluding the variety of Cypriot traditional instruments, a last but not least needs to be mentioned. Before the appearance of piano in Europe, the use of the “laoúto” (lute) was generalized, not only as a solo instrument but also as an instrument of accompaniment. There exist various types of lutes all over the world and from all those, the dominant and only type imported in Cyprus and that remained fixed and unchangeable is the modern type with the big shape, 4 double strings divided by fifths. (A, D, G, C). Three more popular instruments used in traditional Cypriot music where the santouri, the harmonica and the clarinet.

However, the most natural and finest musical instrument found in the disposal of the old Cypriot musicians was the voice. Based on Byzantine music that never ceased to exist in Cyprus at a certain degree, the musicians improvised melodies and with the help of some poetic ability they adjusted the lyrics on the melody or vice versa, thus creating songs to express their sorrows, pain, sadness and joys, mainly love and excitement or even praise their maleness. In this way the first popular songs appeared; a natural path of creation for all popular songs around the world. Usually unwritten, the songs were spread with the traditional way and survived by mouth to mouth transmission. Similar melodies were created by the instrument players as well, and a great contribution was realized by the talented and inspiring violin performers. The inspiration of a melody and the conception of a rhythmical motive were enough to create a music part, that depending on the occasion and its cause, it took the relevant shape. In expressing a feeling, the motive was connected with lyrics and took the shape of a song, if intended for dance then it was adjusted to the rhythms and took the form of dance or combination of both.

Throughout its long and turbulent history, Cyprus suffered many adversities and was dominated by numerous conquerors. These circumstances did not permit the development of an advanced musical culture. The Greek elements were however preserved and Cypriot music is directly linked to the musical evolution of the Greek mainland. Due to

the geographical distance which separates Cyprus from metropolitan Greece and the island's proximity to the Middle East, the historic course of Cypriot music is somewhat different. Cyprus has managed to preserve however the basic elements of the style of ancient Greek music in the same way it has maintained many elements of ancient Greek language. It can be safely argued therefore that Cypriot folk music is a branch of Byzantine music and Greek folk music. The only distinction of Cypriot folk songs from Greek folk music is the predominance of the erotic over the heroic element. As so gracefully put by the prominent Cypriot composer Solon Michaelides, *"Aphrodite's winged son has found in Cyprus his natural surroundings"*.

2.1 Required competencies of a Conductor

"We should guide, rather than command."

(Riccardo Muti - Italian conductor)

The first aim of this chapter is the principles of what might be called good usage in conducting which is applicable to all and to show beginners, scholars or any kind of individual that there is a great variety of gestures, use of pedantic time beating, yet moderated by the sense of self-discipline that characterizes any worthwhile artistic and cultural endeavour. A number of competencies are required from beginners, who in the course of time and with experience and as they advance must obtain and nourish.

These include: a) a strong knowledge of music theory, b) a good knowledge of music history, c) a good knowledge of music analysis, d) a good knowledge of music notation, e) a good knowledge of music performance, f) a good knowledge of music criticism, g) a good knowledge of music education, h) a good knowledge of music management, i) a good knowledge of music business, j) a good knowledge of music law, k) a good knowledge of music marketing, l) a good knowledge of music distribution, m) a good knowledge of music promotion, n) a good knowledge of music research, o) a good knowledge of music development, p) a good knowledge of music innovation, q) a good knowledge of music entrepreneurship, r) a good knowledge of music leadership, s) a good knowledge of music vision, t) a good knowledge of music mission, u) a good knowledge of music values, v) a good knowledge of music ethics, w) a good knowledge of music social responsibility, x) a good knowledge of music environmental responsibility, y) a good knowledge of music cultural responsibility, z) a good knowledge of music economic responsibility.

Research Question

The chapter at hand and its subsequent sections can be viewed as introductory statements and debates, preparing the scholar for the following stages, the conducting patterns themselves. A conductor is a complicated and multi-layered personality that needs to be experienced rather than realized, and the next segments try to shed some light to the complexity of comprehending the essence of that personality. For the same purpose but from a different perspective a part of these segments is dedicated to a concise analysis of the Greek and especially Cypriot folk dance music, the dominant and most vigorous part of the region's music legacy. The primary aim is to understand the reasons behind the action (the conductor) and the means (the music).

2.1 Required Competences of a Conductor

"A conductor should guide rather than command."

(Riccardo Muti - Italian conductor)

The task is to organize the principles of what might be called good usage in conducting within a workable plan and to show beginners, scholars or any kind of individual that shows interested how to develop a great variety of gestures, free of pedantic time beating, yet marked by the kind of self-discipline that characterizes any worthwhile artistic endeavor. In order to do this, a number of competences are required from beginners, who in the course of time as well as practice and as they advance must obtain and nourish.

Beginners must devote much more time at first to other musical subjects than to conducting itself. Harmony, counterpoint, ear training, score reading, analysis, music

history and literature, orchestration, instrumental and vocal techniques are more important than conducting techniques. An orientation in non-musical subjects is not only helpful but essential; parallels between architecture and music may help provide an understanding of the aesthetics of structure, and acoustics orientation can supply with scientific knowledge concerning sound. On the other hand, there is an obvious limit to the amount of time a student can spend on non-musical subjects and still develop proficiency in his chosen field. There exists though one thing, more essential and basic than all of the above: to hear as much music as possible.

As beginners advance and feel more and more comfortable with the essence of conducting, more complicated competences arise aiming in the preservation of the conductor's personality equilibrium, leading to correct development. Conductors should be able to inspire performers and make them want to do their best; study problems of leadership, as much as possible about music and related subjects in general, particularly the score to be conducted. They ought to choose music they love and their proper work level, take a personal interest in their performers and develop a clear conducting technique. In addition conductors must be trained musicians and must know how to work with people in a group. They need to be able to convey their intentions to their performers by means of gestures, have a thorough knowledge of composition, be familiar with various musical styles and aware of the problems of musical interpretation. Additionally they should have a working knowledge of instruments, both individually and in combination, the ability to read a score (if necessary play it on the piano) and on top a keen ear that enables to recognize inaccuracy in pitch and maintaining the proper balance. To conclude it is important to mention that conductors should know how to talk to people, work with them and get results in a quick and direct manner, have a knowledge of simple principles of group psychology (for efficient rehearsals and player stimulation) and be able to deal with the technique of conducting as dealing with the technique of instruments.

2.2 Necessity of a Conductor

"The conductor must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles."

(Charles Munch - French conductor and violinist)

In order for the research question at hand to advance and precede to a higher degree of clarification, by presenting concise statements the thesis tackles with, is it necessary to identify the need and role of the conductor in the assemblage of musical art. Recognition of the inevitability of a conductor in controlling and leading performers is essential for the progression of this research.

No one could hope to pinpoint the unending diversity of motions used in conducting. Part musician, part actor, the conductor pursues a craft that cannot be easily described. Even its definition is controversial and may depend on a person's more or less biased outlook. Haven't conductors been exposed to surprisingly divergent evaluations, from a denial of their right to exist to blind adulation of the "miracle worker" on the podium? Another radical view is the not infrequently heard assertion that conducting is nothing but an innate gift and cannot be learned. True, in every profession the measure of success is inseparable from an inborn talent. Yet, when speaking of an "inborn surgeon", no one would suggest that a medical person, no matter how brilliant, should take charge of an operation unless he was thoroughly trained in the theory and practice of his craft.

But does a conductor really make a difference? Could orchestras get along without them? There have been occasions when orchestras have played successfully when the conductor had failed to show up, suddenly collapsed on the podium, or (in the case of one very elderly conductor) fallen asleep. Musicians/performers say, yes, an orchestra could work together and rehearse and in the end produce a good performance of a symphony without a conductor to lead them, but it would take them working all day for three weeks to produce the effect that a conductor could achieve in one session.

However, it would be virtually impossible to perform an opera adequately without a conductor not only to lead the orchestra, but also to lead the singers and to coordinate the entire ensemble. As Zubin Mehta - Indian conductor of Western classical music - has

pointed out, the conductor “is often the only person aware of the entire expanse of a given work - orchestral players usually learn only their own parts - and must know exactly where he is going so he can guide the music and plan its climaxes accordingly.” (taken from the J. Carreras Foundation database, article written by Jean Peccei, last modified on July 24 - 2000, copyright of J.Carreras © 1999-2000). Conductors also pay close attention to the sound qualities of the particular hall or opera house where the orchestra has to perform, walking around during rehearsals to hear how the orchestra sounds in different parts of the house, how much reverberation there is and adjusting their directions to the orchestra accordingly. And perhaps most importantly, there is the personal interpretation that the conductor brings to the score. Indeed, how loud is fortissimo? How slow is adagio? Research at the Karajan center has also shown that even the conductor's own particular metabolism, heartbeat, pulse, etc. can affect their interpretation of the score.

Helena Matheopoulos - writer and director of vocal projects at the Athens Concert Hall and of the Philharmonic Orchestra in London - makes the point that every conductor's reading of a score is unique, no matter how much he feels he is following the composer's wishes: “As an interpreter, he has to form an opinion about the musical and spiritual meaning of each work and acquire a mental image of the sound contained in the score [...] the quality of his musicianship, his personality, his depth and quality as a human being (or lack of it) will greatly affect his perceptions of what lies behind those black dots. For musical notation is an inexact, mysterious language and even instructions written in words - like *allegro* or *pianissimo* - are subject to different and highly individual interpretations.” (taken from the J. Carreras Foundation database, article written by Jean Peccei, last modified on July 24 - 2000, copyright of J.Carreras © 1999-2000).

2.3 The Technique of Conducting

"The most perfect technique is that which is not noticed at all."

(Pablo Casals - Spanish cellist and conductor)

The previous section gave a brief explanation concerning conductors in reference to their significance in the place they have power over. This power though needs systematic preparation in order to be channeled effectively to the immediate receiver, the performer. This is where conducting technique comes to the set, and more concretely the primary element of it: the use of the hands only or the utilization of a baton.

Conducting method includes three basic components: the use of the right arm in wielding the baton (if used), the left arm in lending support, and the use of the eyes. Elementary gestures - the use of both hands in identical mirror means of gesture communication - are used to set the tempo and to indicate when to start and stop, including holds and interruptions, along with gesticulation naturally. Artistic result is obtained by communicating nuances in dynamics, details of phrasing, articulation (legato and staccato) and general expression, whereas technical control, once attained, gives the artist the expressive simplicity which is the goal of all artistic performance. For the conductors this means that their gestures become second nature and they can give themselves entirely to the music.

This can and must only lead to the development of the conductor's personal interpretation; an actuality already mentioned, too important to be neglected. However there is another aspect to the conductor's art, something far harder to pin down and describe. That is their ability to communicate their interpretation to the players and singers. Force of character, charisma, total conviction that what they are doing is right. A kind of mesmerizing qualities that makes the orchestra play as one, and play as their conductor wants them to play. There is one prevailing school of thought that says it's all in the eyes. But of course, to the spectator and musicians alike the most obvious means of communication are the gestures made by the conductor. But even here, there is enormous scope for individual and very personal styles of conducting. From Joseph Rescigno, artistic director & conductor of Montreal's l'Orchestre Métropolitain and Milwaukee's

Florentine Opera: "As for pure technique, there are standard gestures and baton movements that relate primarily to such technical matters as upbeats, downbeats, and beat patterns. But even in these matters, there are choices: one may choose to beat each of the notes in a measure or more or fewer, for example, to help an orchestra over a difficult passage or to achieve a subtle change in mood. Most conductors prefer to use a baton, as I do, because it gives a more precise point in space and permits finer gestures when needed. Some will use their two hands in much the same way most of the time whereas I tend to use one hand for beating time and the other for messages about dynamics and expression. While there are some standard ways of communicating expressive qualities desired, this is where conducting techniques get more individual and idiosyncratic. People are more or less graceful, expressive, energetic, demonstrative, expansive and, even, clear and precise. Some just naturally make a larger gesture or a smaller gesture for much the same intended effect." (taken from the J. Carreras Foundation database, article written by Jean Peccei, last modified on July 24 - 2000, copyright of J.Carreras © 1999-2000).

Conducting without baton has one obvious advantage in that there are two expressive hands instead of one. But even though the baton takes some of the expressiveness from the right hand, there are advantages in using it. It is easier for the player to follow the baton, especially if the music is unfamiliar or the part is technically difficult, and for large ensembles, where many of the players are quite a distance from the conductor's stand (keeping in mind that the performers' attention is always divided between their music stand and the conductor). Valery Gergiev is a conductor who uses only his hands. Karajan sometimes conducted with a baton and sometimes only with his hands. Some conductors, like Bernard Haitink, have a rather self-contained style, while others like Leonard Bernstein and Zubin Mehta are particularly exuberant. And even with the baton, there is an amazing variety and scope for individuality. For example, Hermele, a famous baton manufacturer, makes batons with 21 different handle shapes in six different types of wood, with the sticks made from fiberglass, natural finished hickory wood or painted white hickory wood. Their length and taper are designed to order, creating and providing almost more choices than there are conductors.

2.4 Orchestral Vs Choral Style of Conducting

“Technique is communication: the two words are synonymous in conductors.”

(Leonard Bernstein - American conductor, composer and pianist)

In the previous chapter a distinction was made between orchestral and choral conductors, where it was mentioned that the former mostly make use of a baton and beat patterns, while the latter employ their hands and concentrate on gestured conducting. This is in terms of implementation correct, but wrong to be referred to as “orchestral” and “choral” style of conducting.

There exist a number of books today that deal with each of the styles separately, but fortunately the great masters of the past never read such books. They treated the voice as another instrument, a mechanism that uses words, and do not seem to have made a clear-cut difference between vocal and instrumental music. A number of distinctive examples reinforce this approach: Mozart’s Benedictus from “Coronation” is considered a string quartet for voices, while the clarinet melody from his E Flat Symphony clarinet melody is regarded a song. In addition, Beethoven’s Gloria from “Missa Solemnis” uses the same tune each time, moving from instruments to voices, whereas Stravinsky’s second movement from “Symphonie de Psalms” contains a fugal exposition presented in the same way. It is important to mention that composers were influenced by the text, their music subjective to words, whilst the notes themselves were basically the same whether for voices or instruments.

Naturally though there exist many differences between instruments and voices (singers for example have to be given their starting pitches) and great distinction among the conducting styles. Choral style of conducting (beating every note in simplified practical terms) is harder to perform with instrumentalists, and on top of that music of a polyphonic nature becomes impossible to conduct. Gregorian chants and recitative performance are two music styles where the choral method is usually implemented. On the other hand, using instrumental technique (beating standard patterns), provides the beats instead of the notes, therefore deals with a greater number of performers which allows conductors to manage more complex musical styles, such as the operatic style. A

great conductor of operas is undoubtedly Toscanini, who revolutionized operatic performance at “La Scala” during his time there, forbidding the use of encored arias during the performance (a common practice at the time which broke the dramatic continuity), and ensuring that a proper orchestra pit was built to avoid drowning out the singers. There have been others besides Toscanini who had been renowned for their operatic conducting. Karajan and Solti were especially good at conducting for the voice and worked very closely with their singers. What they brought to the task was not only a deep understanding and love for the music of opera, but also a deep understanding and love for the human voice.

The main conclusion that can be derived from the above, whilst keeping in mind the subject the research question deals with is that a combination of the two conducting styles is necessary, essential and above all basic. The presentation and implementation of conducting techniques on folk music - in the fundamental point of view the research is oriented - requires time-beating and standard patterns, in order for the amateur or the scholar to advance properly.

2.5 Concerning Greek/Cypriot Folk Music - A Danceable Approach

“The conductor must make it possible to eliminate himself in the music. If the orchestra feels him doing that, then everything will go well.”

(Giuseppe Sinopoli - Italian conductor and composer)

Music and dance in ancient Greece and Cyprus were identical arts, one promoting and deriving from the other, in the establishment of the pillars of folklore music the way it is viewed today. Greek and Cypriot folk music is mainly consisted of dances, and the following paragraphs are an approach to the very beginning of the region’s folk music through the development of dance.

“Horós”, in direct translation meaning “dance”, was nourished by the Greek breed thousands of years ago and still remains to this day an expression, in a great scale, of the Modern Greek idiosyncrasy. According to ancient mythological tradition, the mother of

the Olympian Gods, Rea, was the first dancer ever who later taught her priest sons, Kourites of Crete and Korivantes of Phrygia, how to dance. This shows that from the very beginning of the existence of dance, musical art was directly connected to the religious elements of the time. Since then, dance has accompanied all Greek rituals, first religious and then also secular.

Good dancers and fine singers were distinguished personalities in the time of Homer. It is also known that instrumental skill was placed among the popular abilities of the higher social classes, concerning youth and adults. King Alkinoos, among the compliments he presented to Odysseus on his visit was a praiseworthy celebration to the latter's honor, where the king's two sons, Alios and Laodamas danced with extraordinary technique. Even the initiation to the ancient mysteries was directly connected to the musical art of dance.

The word dance ("horós") did not always have the same meaning as it is today. The prime sense attributed to the content of the word is coincided with the meaning of the word "Órhisis" (hence the word orchestra). Both words mean the coordinate rhythmical movement of the body, hands and feet of the dancer. Dance though was also called the group of singers and dancers as presented in the ancient dramas. Also, since the time of Homer, dance was the place where the "órhisis" would take place, where the dancers would perform. In addition, Isihios the historian distinguishes between "bákhus" and "hórus", where the first is the person that dances while the latter only sings. The "hórus" is a member of the dance, in the ecclesiastic sense of Byzantine music, meaning a member of the "hórodia" or choir in translation (hence the word chorus).

Byzantium although it was open to influences mainly from the East, it didn't have the capability for cultivating the dance or any other forms of art connected with theater. Dance though was maintained into the spirit of Byzantine church music. "Hóros" is the team of chorists according to traditional psalmody. This means that the text and music were kept against movement and rhythm. "Hóros" was also called the place where the preachers would stand. So instantaneously the information that exists on the music of the Byzantines by the beginning of the 8th century is few, especially concerning the broad public. It will take the first years of Renaissance to come for the reappearance of dances, especially in Italy and France, some address to the high classes and some more popular.

From the moment that dance is presented on the theatre stage or becomes a self-contained show (in Europe from the 16th century and so on), it simultaneously abandons its dependence on the ritual or even ceremonial element and acquires sovereignty, becoming an autonomic and creative art.

All the above elements contributed one way or the other to the creation, formation and establishment of what is called today Cypriot dances, or more general, folk music.

“Cypriot” as an adjective does not correspond, in some cases, to the origin of these dances. It is known that Cyprus has preserved many elements from the ancient Greek tradition, especially concerning language, culture and customs, but also dances. Coincidentally though, many conquerors passed from the island that brought with them their own socio-cultural elements. Franks, Mohammedans and Arabs to name but few have all left some traces from their passing on the island.

Cypriot dances present something similar with the ancient times: body movements are directly connected to the melody, verse and music altogether. The substantive element of the island’s tradition is that the Greek element dominated in popular dance tradition also. The popular musician and dancer both managed to creatively assimilate all foreign rudiments and adjust them to their idiosyncrasy in a remarkable way. The people, keeping inside them a huge apothem of Greek and Byzantine tradition, managed to give their own original self through their manifestations and place their personal anonymous seal in everything that came from outside. In this way, they didn’t just borrow foreign elements but they absorbed them according to their own character and fashioned them to their peculiarity.

Most of the dances are clearly “Cypriotic” in character and origin, and cannot be found in any other country. Some of them originated in Greece, from which naturally Cyprus received major impact in all sectors, including art and almost all social occasions. A third group also exists that includes the imported dance elements from various neighboring countries, which in time have been adopted, adjusted and integrated into the Cypriot dance repertoire and now constitute, including the rest, a unified and indivisible group.

Whichever is the origin of the Cypriot popular dances, it’s an unquestionable event that the Cypriot popular dances form a valuable and irreplaceable cultural material that

declares one of the most genuine expressions of Cypriot Hellenism. The people preserved, against the obstinacy of the hard times and savage conquerors, their faith and language. Using the Greek language they celebrated God and chanted about their saints. With Greek songs they sang about their sorrows, joys and grieves, on the church yard or the village square the boys danced their masculinity, the girls their prosperity, the slaves their hidden sadness for freeing their lands, finding an outlet towards their dreams and hopes for love, marriage, family, a better luck. Through dance and singing emerged the authenticity of their real personality in the course of the centuries.

2.6 Concluding Remarks

“Baton technique is to a conductor what fingers are to a pianist.”

(Igor Markevitch - Ukrainian composer and conductor)

Conducting technique must be studied and practiced like any other instrument. As a technique it contains levels, stages and methods that must be followed and observed with great interest and patience. The next chapters enclose all the information required to execute the basic conducting patterns with the help of Greek and Cypriot folk music. The broad-spectrum aim of this depiction is not only the presentation and implementation of conducting techniques and problems, but also the creation and formation of an anthology of typical and relevant Greek and Cypriot folk songs. The importance and role of the conductor has been pointed out, and some analytic description of the Greek/Cypriot folk music has taken place. Now the reader, amateur conductor or scholar can proceed safely, with little hesitation and uncertainty to a more analytical-interactive level in solving the various conducting problems.

Conducting is a complex activity that requires careful organization and presentation of the various obstacles and tribulations, and coincidentally their solution. For this reason the carefully chosen folk songs presented in this research carry specific problems according to the technique each sector will be dealing with. Folk songs tend to be monophonic, small, simple in structure and most people are acquainted with them, which makes them

ideal for taking the first steps in the art of conducting. Moreover, they can be easily recreated, which makes them ideal for practicing anywhere, under any circumstances. To practice conducting effectively a playback source is essential, so that gestures can follow the beat and coincidentally any other musical expression occurrence. Since the study is done through plain folk songs, the learner can go through them with a help of a friend, where the latter can sing or play the songs on a piano or any other musical instrument available. Likewise, the learner alone can also easily recreate the melodies and conduct at the same time, using one hand on the instrument and the other for conducting, or even hum the songs while conducting.

The importance and advantages of the “folk songs” method in studying the various conducting techniques are many, and most importantly it provides a solid, fundamental understanding of the conducting art, making it easier for the reader to proceed to more advance levels of knowledge. It is importance to be mentioned that some of the songs available in this thesis may be slightly altered or modified in order to express and deal with all the necessary conducting problems. Any alteration will be mentioned so that the reader can still preserve an idea of the original song.

Concerning the conducting patterns, both hands are to be used in conducting the songs, in what is called a “mirror” relation. This way provides equal importance to both hands, allowing them to be practiced and advance simultaneously; for this reason the songs available are all monophonic. Independence of arms, or more specifically right hand providing rhythm while the left hand presenting expression, is a technique that will be mentioned in certain parts of the thesis only as extra information or more advance method. Small declarations of independence of arms will provide fragment of what true conducting may look like, although they are not necessary to be followed and implemented. What is important in relation to the patterns is that both hands must be prepared to deal with any conducting problem at any given time, and that consequently makes the “mirror” relation technique an essential way in practicing the fundamental problems of conducting.

Detail Description of Patterns

3.1 Preparations for Conducting

“The principal task of a conductor is not to put himself in evidence but to disappear behind his functions as much as possible. We are pilots, not servants.”

(Franz Liszt)

Conductors need a number of performers in order to work and practice. Unfortunately this is not always possible; a choir or an orchestra is not always available when and where conductors require it. This is why practice at home or solitary is not only essential but obligatory, just like any other instrument or art. What is of utter importance though is the fact that conductors must always imagine themselves in front of their performers, wherever they are. Practice should take place by generating a virtual orchestra or choir through imagination, so that all the elements that construct the art of conducting come into place. For this to happen, even before actual conducting takes place, several things need to be mentioned.

Conducting always takes place in a standing position, the feet are together and the body is still; every time excessive movement takes place conductors immediately become a distraction and the players take a fraction of a second longer to find them when they look up. When the arms are outstretched horizontal to the floor all performers should be able to see them without straining and the music stand should be almost horizontal too and low enough to conduct above it. This means that all movements should be confined above the waist, since performers cannot see what conductors do from the waist down but the audience can. Furthermore, conductors should never look casual or indifferent as it is highly contagious and must always pay attention and try to eliminate mannerism and

small habits that may appear during conducting. Most importantly though, the performers must see the bottom of the beat, this is what counts more than anything.

The first beat of the bar, called the downbeat, must always be clearly distinguishable from the others. This strong beat is always shown by the natural gesture of emphasis - a downward motion, which is even psychically explained as a muscle directed gesture combined with gravity (A sideways motion is muscles with no aid from gravity, and an upward motion is weaker, being muscles minus gravity). Someone who cannot read music can quickly be taught to keep his/her place by watching the vertical beats - the downbeat - and following the vertical lines on the page - the bar lines (this is the first step in teaching adults to read choral music). As for secondary accents, meaning accents based on the theoretical divisions in the bar (for example the third beat in a 4-beat time signature) they are shown by motions larger than unaccented beats, made across the body and are a significant help in counting.

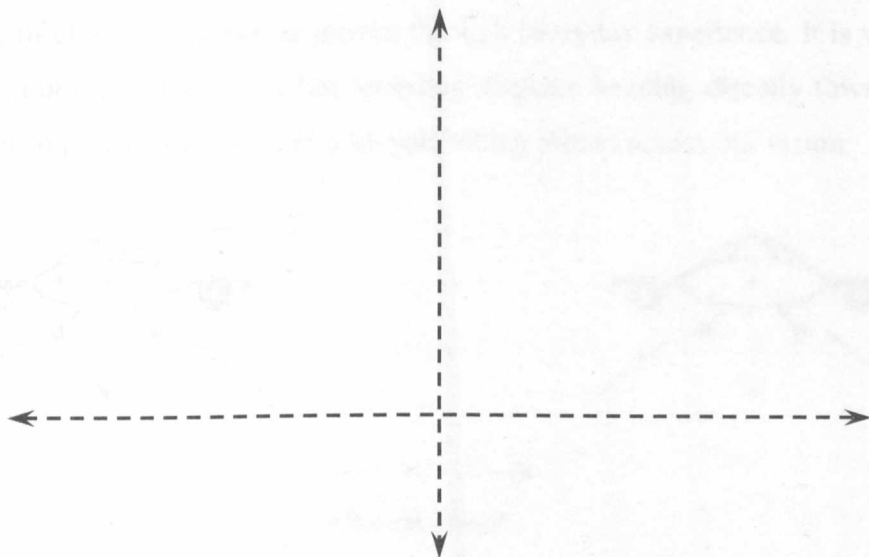
Novice or amateur conductors need to understand as speedily as possible to give the beats when gesturing, not the rhythms (the notes). Extra, fussy motions on notes happen to late to do any good and merely give the mind something extra to think about, thereby mostly slowing down the tempo. This can be easily proven by examining untutored listeners; they always keep time to music by beating the beats, and not following the hand as for example soldiers participating in a march or folk dancers. With reference to the beat, it is also essential to make absolutely clear that the beat is a moment in time and not duration. It marks the beginning of a period in time, and since it occupies such a function it unavoidably produces the effect of anticipation. For this reason performers must know what conductors are going to do before they do it, they should anticipate and perform with the conductor, not follow; the term "follow" implies being late.

3.2 Basic Conducting Patterns

“Conductors must give unmistakable and suggestive signals to the orchestra, not choreography to the audience.”

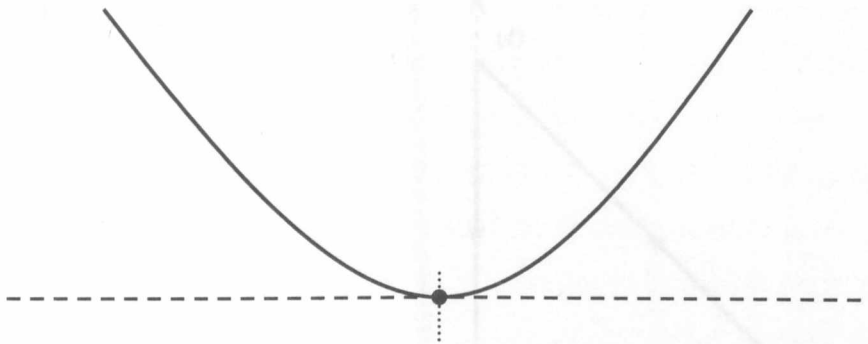
(George Szell, Hungarian-born American conductor and composer)

In conducting music using “mirror relation” gestures, both arms describe certain patterns which correspond to the rhythm. There exist a different pattern for each rhythm, and the patterns are modified according to the musical means of expression. The main movements are: up, down, left, right and their various combinations.

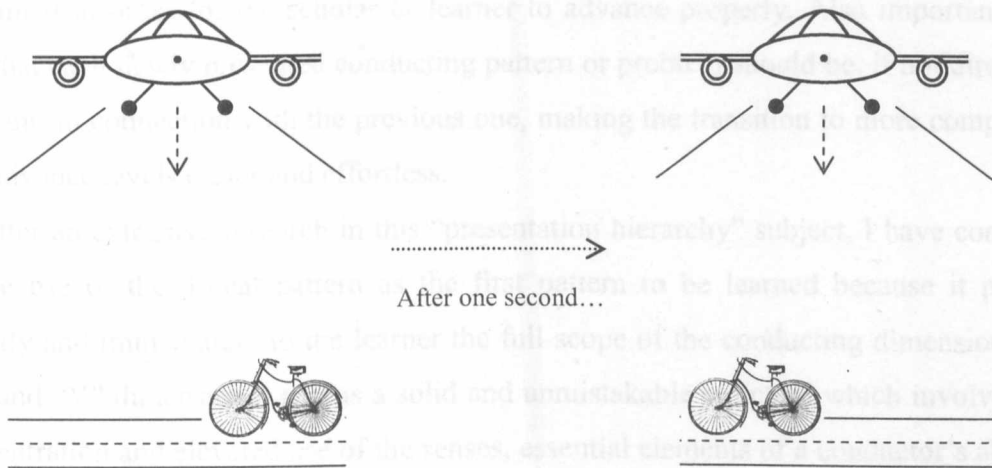


The above diagram shows the vertical and the horizontal line used in beating. The general area covered by these lines is called the field of beating, and the lines are the axes of the field. The size of beating may vary widely from one situation to another.

The downbeat, acting as a vertical downward motion in a conducting gesture, in all cases bounces at the bottom, and the instant in which it stops falling and starts to rise is the moment known as a “one”. Consequently, all following beats should bounce at the same level, touching the horizontal axis at one infinitesimally small place, just like in the case of a tangent (a line touching an arc):



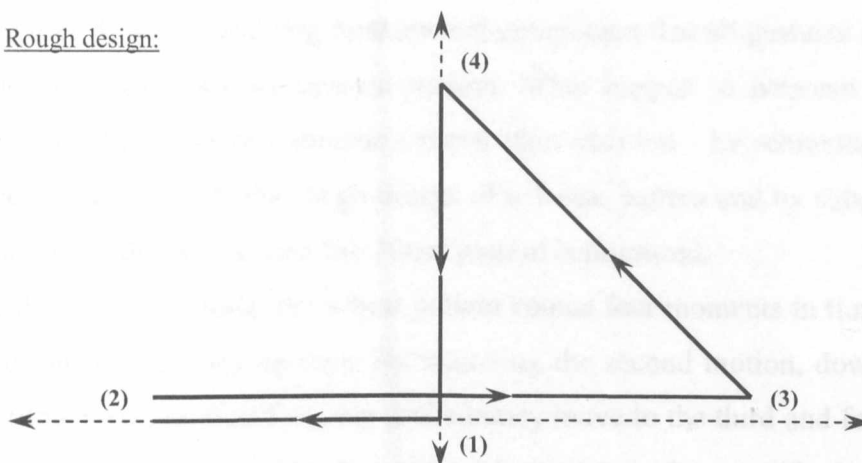
All gestures are confined in this two-dimensional virtual canvas, with gestures moving from up to down and left to right. Almost no movements towards the conductor or the performers should take place (special cases of inward-outward motions will be mentioned in a later stage) because of the fact that performers cannot see motion toward them with any degree of clarity. This can be proven through everyday experience. It is very hard to follow the motion changes of a fast-speeding airplane heading directly towards us, but much easier to pursue the course of a bicycle which moves across our vision.



3.2.1 The 4-beat pattern

The 4-beat pattern employs 4 beats in a row, and it consists of the downbeat, followed by an inner sideways movement, an outer sideways movement and concludes with the upper one. It is mostly used in 4/4, 4/2, slow 2/4 and 4/8 measures.

Rough design:



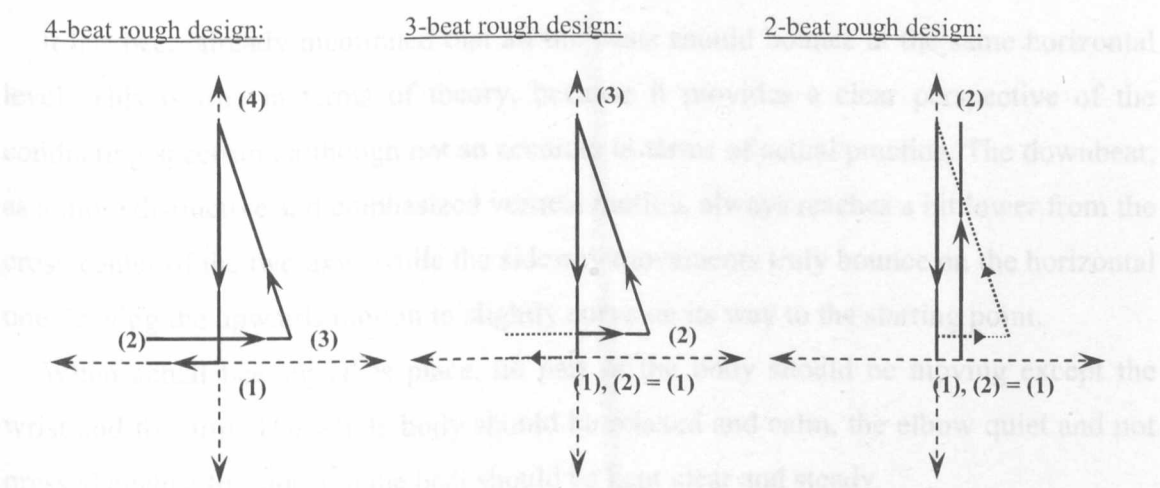
The reasons this pattern is presented the earliest, making the openings of this vast chapter of conducting gestures, are numerous and should be explained. Every book, author or conductor has its own opinion about which conducting pattern should be learned first, which second and so on. The main thought behind all opinions is that a right or wrong one doesn't exist, but that the patterns should be fluently and thoroughly explained in order for the scholar or learner to advance properly. Also important is the fact that each newly presented conducting pattern or problem should be, if not direct then relevant, in connection with the previous one, making the transition to more complicated and advance levels easier and effortless.

After an extensive research in this "presentation hierarchy" subject, I have concluded in the use of the 4-beat pattern as the first pattern to be learned because it presents directly and immediately to the learner the full scope of the conducting dimensions. The "X" and "Y" dimensional axis is a solid and unmistakable structure which involves high concentration and elevated use of the senses, essential elements of a conductor's abilities. Moreover, the 4-beat rhythm is the most common rhythm found in the music world, covering an enormous area of genres such as folk music, classical rock and pop, making it instantly a rhythm that most people are very much acquainted with, even in a subconscious level. In addition, it can be relevantly connected to subsequent conducting problems and patterns, firstly because a thoroughly examination and practice of the 4-beat pattern can set the foundations of practicing the remaining patterns, and secondly because the succeeding patterns can be derived from the first one in a logical and

mathematical order. It is a conducting fundamental component that all gestures start with the downbeat and finish with the upward motion. What happen in between is easier comprehended by subtraction of a direction rather than addition - by removing the left sideways direction we generate the rough design of a 3-beat pattern and by subsequently eliminating the right sideways motion the 2-beat pattern is produced.

In practice this is quite simple: the 4-beat pattern counts four moments in time, down-one, inner-two, outer-three, and up-four. By removing the second motion, down counts for two beats (down-one, two) and we can immediately move to the third and fourth beat motion, which are more or less identical with the 4-beat pattern, thus manifesting a rough 3-beat pattern (which obviously after full creation the second beat on the first count is eliminated). In a similar way the 2-beat pattern can be created in connection with the 3-beat pattern. By eliminating the right sideways motion, counting the first and second beats on the downbeat and proceeding to the upwards motion the rough 2-beat pattern is produced.

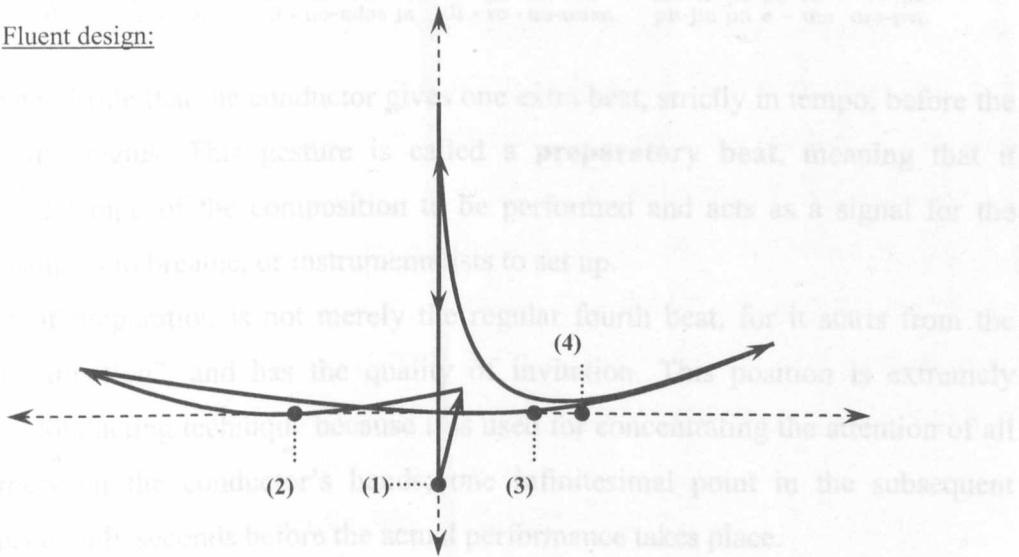
As a result, this theory deals with the fact that all basic conducting patterns are integrated in the 4-beat pattern, so by practicing and perfecting this pattern, simultaneously the other two basic patterns are also practiced, and at a later stage dealt with individually.



Evidently, a rough design gesture offers no more information than plain and general directions on an “X” and “Y” axis standard concerning the arms. What is essential in

practicing the conducting gestures is a fluent design of the beat pattern, which can offer to the reader all the necessary information about the subject at hand. In this case, a 4-beat gesture, without any expression of whatsoever, is a useful style with which to begin practicing.

This unexpressive pattern is a plain, continuous motion. It is neutral in character and therefore uses mostly straight, slightly curved lines. It is not large in size and is done with no intensity in the forearm action:



It has been already mentioned that all the beats should bounce at the same horizontal level. This is true in terms of theory, because it provides a clear perspective of the conducting spectrum, although not so accurate in terms of actual practice. The downbeat, as a more distinctive and emphasized vertical motion, always reaches a bit lower from the cross-center of the two axis, while the sideway movements truly bounce on the horizontal one, leaving the upwards motion to slightly curve on its way to the starting point.

When actual beating takes place, no part of the body should be moving except the wrist and forearm. The whole body should be relaxed and calm, the elbow quiet and not pressed against the side and the beat should be kept clear and steady.

For implementing the above pattern the following song can be used:

"Klironomia" (The Legacy)

Traditional Cypriot

Moderately

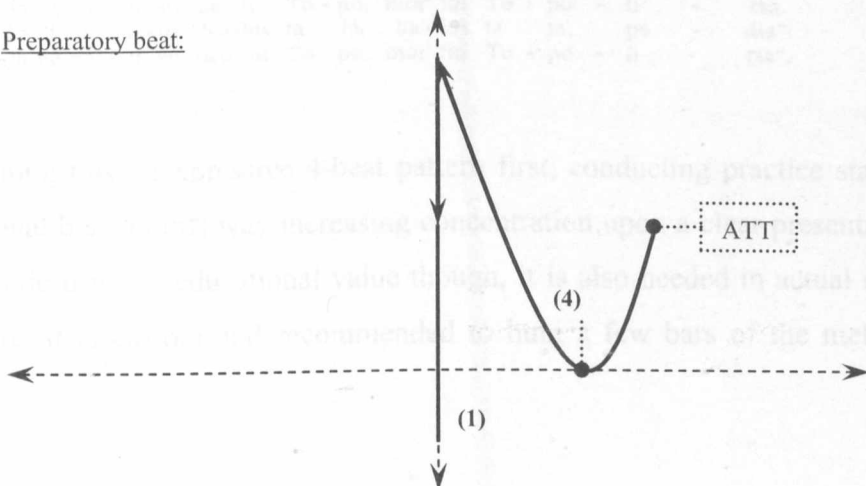
1. Vu-tti-man i-liu ma-ni-hos, ka-the-te stin a-vlin tu. A-la-rka en i
 2. Me-sa sta ha-la-ma-ndu-ra, ta ja-su-mia a-nthi-san. Tzie to a-mbe-lin
 ske-psi tu, mao po-nos stin psi-shin tu. A-spra ma-lliaos ti ra-shin tu,
 to xe-ron, a-xi-ppa mu-ttes fka-lli. Pas to la-u-ton e-ji-ren,
 pro-so-po lio-ka-me-no, tzie me-sa stes a-ga-les tu kra-ti pa-lio la-u-ton.
 o je-ros dih-a-na-sa, ti-no-ndas ja kli-ro-no-mian pli-jin pu e-tha dre-psi.

It is a general rule that the conductor gives one extra beat, strictly in tempo, before the music actually begins. This gesture is called a **preparatory beat**, meaning that it anticipates the tempo of the composition to be performed and acts as a signal for the performers-singers to breathe, or instrumentalists to set up.

The beat of preparation is not merely the regular fourth beat, for it starts from the position of "attention", and has the quality of invitation. This position is extremely important in conducting technique because it is used for concentrating the attention of all the performers on the conductor's hands; one infinitesimal point in the subsequent pattern's space, only seconds before the actual performance takes place.

To put into practice this gesture the hand must point to the attention space and then count the previous four beats in strict tempo. Just before the fourth beat the hand must start moving in direction and motion identical to the last beat of the 4-beat pattern to be executed and pass through (4) as the fourth beat is counted. It is of extreme importance that the tempo is kept by reaching the first beat where consequently the music begins.

Preparatory beat:



In general terms, the preparatory beat is a small-sized gesture, done without much emphasis or great accent, since it anticipates the really important pattern that guides the performance. It can take though various forms and sizes because of another significant function it represents, the illustration of character and dynamics of the composition a fraction of time prior to actual performance (“piano” or “forte”, “legato” or “staccato”). A preparatory gesture can and should contain all the necessary expression elements that the composition contains at start in order for the performers to identify them and implement them during performance.

Just before applying this gesture to musical examples a small ritual should always take place. Initially, since it is a good habit for conductors to watch their performers, the first few bars before starting should always be memorized. Secondly, the position of attention should be adopted, followed by a deep concentration on the tempo to be executed. In addition, a slight breath should be taken simultaneously with the execution of the preparatory beat, in this way making it work better. As a final point, in order to end the last note of the various musical exemplars in any beat necessary, the gesture must decisively stop at the center of the conducting field (Closing gestures will be introduced in a later stage).

“Saranda Pallikaria” (Forty Brave Men)

Akritic Greek

Moderately, with rhythm



1. Sa - ra - nda pa - lli - ka - ria a - po ti Le. a - po ti Le - va - dia.
 2. Sto dro - mo pu pi - je - na - ne je - ro - nda, mor' je - ro - nda - pa - ndun.
 3. Pu pa - te pa - li - ka - ria, pu pa - teo - re. pu pa - teo - re pe - dia.

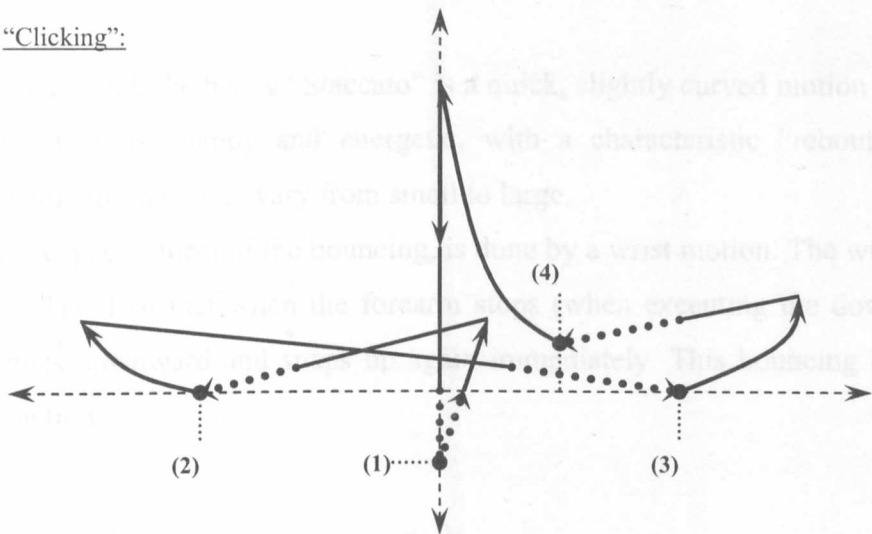
Pa - ne ja na pa - ti - su - ne ti To - po, mor' tin To - po - li - tsa.
 O - ra ka - li su je - ro "Ka - los ta ta, ka - los ta ta pe - dia".
 "Pa - me ja na pa - ti - su - men tin To - po, mor' tin To - po - li - tsa".

By learning this unexpressive 4-beat pattern first, conducting practice starts without any emotional bias, in this way increasing concentration upon a clear presentation of the rhythm. Aside from its educational value though, it is also needed in actual conducting. Furthermore, it is custom and recommended to hum a few bars of the melody before

starting to beat. This always helps in fixing the tempo firmly in the mind, enabling conductors to give the preparatory beat strictly in time.

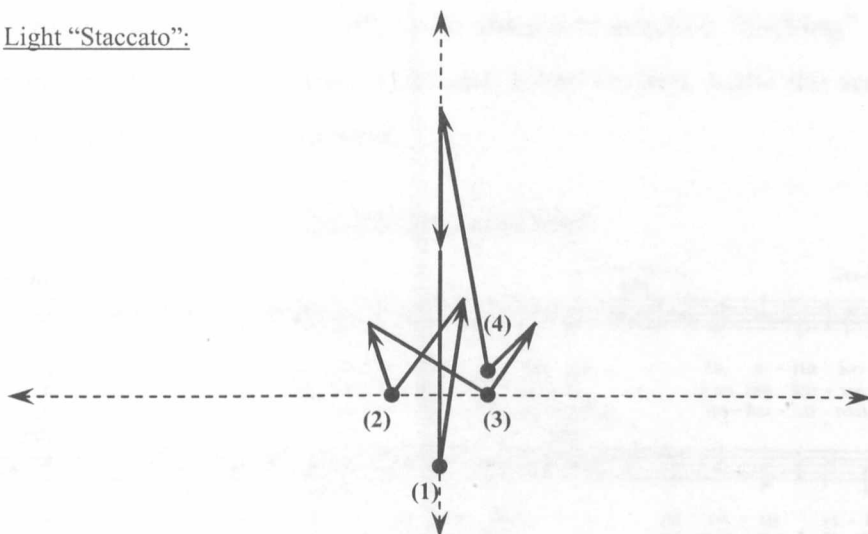
It is obvious from the above examples that one of the most common features of Greek and Cypriot folk music is syncopations and dotted rhythm. These rhythmic patterns are encountered frequently and are an important element of the region's musical structure. For this reason, the beats that contain such characteristics need to be emphasized in order for the tempo to remain precise, especially in slow compositions. This is done by "clicking", a sharp quick wrist motion which speeds up the movement of the hands just before reaching a count; immediately after the count the motion continues at normal speed.

"Clicking":



Based on a similar principle is the "Staccato" style of beating, either light or full. The light "Staccato" beat is a quick, straight motion with a stop on each count; the gestures are small and are done only by the wrist, while actual conducting is performed by stopping at each count and moving very quickly between the counts. In this case the preliminary beat a little larger than the other beats, whilst the preparatory gesture not only shows the tempo but also the staccato quality.

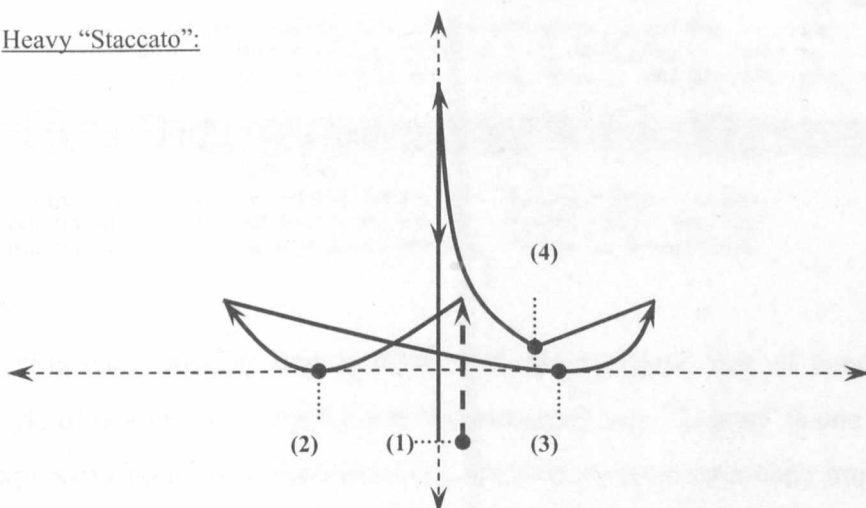
Light "Staccato":



On the other hand, the heavy "Staccato" is a quick, slightly curved motion with a stop on each count. It is snappy and energetic, with a characteristic "rebound" on the downbeat, while the size may vary from small to large.

Rebound, a special form of the bouncing, is done by a wrist motion. The wrist must be completely relaxed so that when the forearm stops (when executing the downbeat) the hand continues downward and snaps up again immediately. This bouncing is a natural muscular reaction.

Heavy "Staccato":



The following musical example offers the chance to practice “clicking” on the first part since there exists a variety of syncopic and dotted rhythm, while the second, faster part is open for light “staccato” execution.

“Ejia Kotshini” (Red Goat)

Allegretto Traditional Cypriot

1.O. pu pa - is, e - jia ko - tshi - ni, pu pa - is, e - jia ko - tshi - ni me
 2.O. tzia - fi - kes tes ku - ve - lles su, tzia - fi - kes tes ku - ve - lles su pu
 3.O. tzia - ndan na - ku - so ton vo - sko, tzia - ndan na - ku - so ton vo - sko, sta

sku - ro zo - ni ri - fi o - ri, me sku - ro zo - ni ri - fi o - ri,
 ka - to stin ka - li - fin o - ri, pu ka - to stin ka - li - fin o - ri,
 o - ri na sfi - ri - si o - ri, sta o - ri na sfi - ri - si o - ri,

tra la la la la la la, la la ra la la la la la la, tra la la la la la la, la la ra la la la la la.
 tra la la la la la la, la la ra la la la la la la, tra la la la la la la, la la ra la la la la la.
 tra la la la la la la, la la ra la la la la la la, tra la la la la la la, la la ra la la la la la.

As for heavy “staccato”, the whole next composition can be carried out in that manner.

“I vraka” (The Pants)

Fast Traditional Cypriot

1.O. sa - ra - nda pi - hes di - mi - ton, sa - ra - nda pi - hes di - mi - ton e - ka, e - ka, e -
 2.E. tzi - rten i se - lla ma - kri - a, tzi - rten i se - lla ma - kri - a tzie sa, tzie - sa, tzie -
 3.E. pa - ra na pa - ris a - dro - pon, pa - ra na pa - ris a - dro - pon nan, tzie nan, tzie

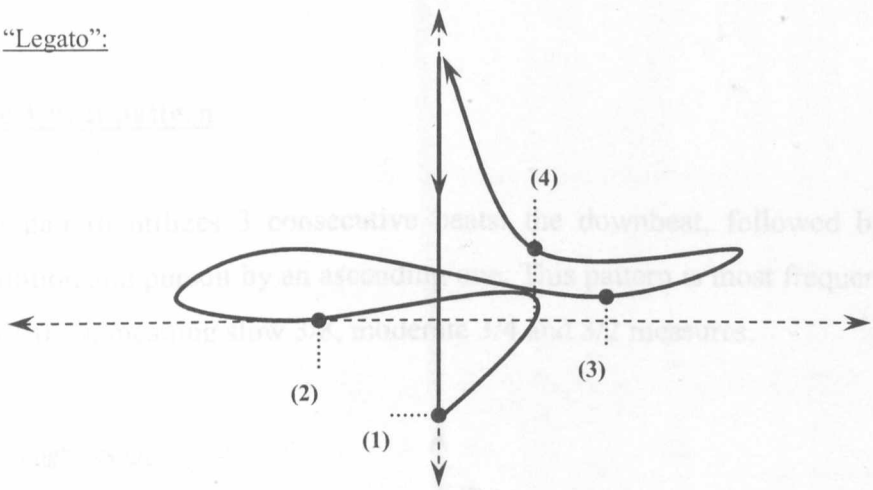
- ka - ma - sin mia vra - ka. Ti je - ri - mi ti vra - ka, pu ka - mmi tri - kki, tra - kka.
 - sa - ri - zen tin stra - tan. Ti je - ri - mi ti vra - ka, pu ka - mmi tri - kki, tra - kka.
 nan tzie me tin vra - ka. Ka - lli - te - ra pa - tta - lan tziás en me tin ko - mma - tan.

Though “Staccato” beating mainly deals with the energetic side of conducting, the “Legato” style of beating is concerned with the animated one. “Legato” is one of the most common expressive patterns in the conducting spectrum and exceptionally important. It is a curved, continuous motion, with a certain tension in the forearm. The intensity and degree of curve can vary with the emotional quality of the music whereas the size may be anywhere from fairly small to very large. Since the purpose of this pattern is to express a

more or less emotional melodic line, the feeling of intensity on the forearm - without too much muscular tension - is vital.

While some movement of the elbow must take place, the mistake of letting it become the center of the conducting motion should be avoided. Only the tip of the fingers offers a clear point of orientation to the performers, and movements of the wrist, forearm, and elbow are subordinate to those of the hands, whilst the shoulder must remain still but never tense.

“Legato”:



There exists occasions when clicking is needed with this beat, especially in slow tempo. In that case the location of all four beats remains the same, even though the manner of connecting them depends on the musical interpretation. The connecting gestures must be flexible and varied to express the nuances of the melody, which sometimes change from beat to beat in the same bar.

The skill gained by practicing the same music at different speeds will prove invaluable in the reader’s conducting experience. It is worthwhile to take great pains with the preliminary beat; amateurs have a tendency to rush it in very slow tempo and to drag it in fast tempo.

“Dynamis” (Power)

Slow

Byzantine

“Varosin mu” (My Famagusta)

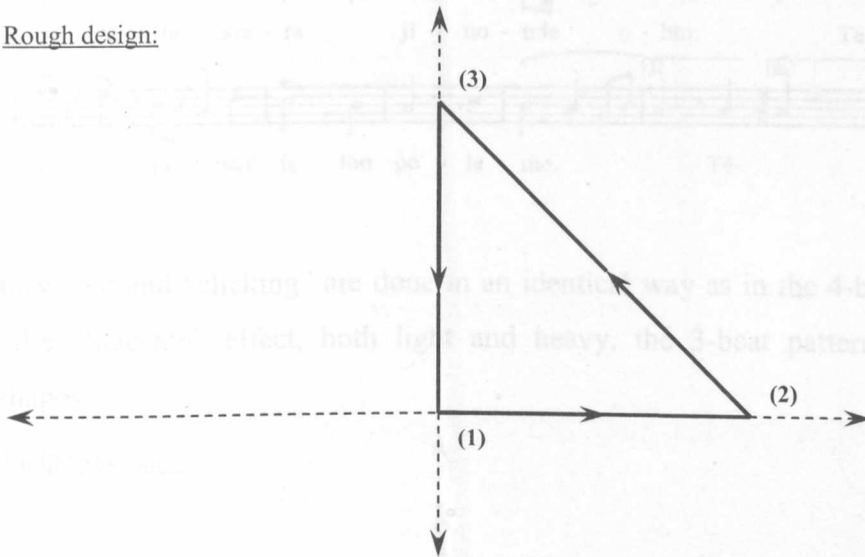
Andante Traditional Cypriot

1. Di-man tu i - liu sa - zu-me, Va-ro-sin mu tzie fe - fko, ji - ri-zo ta ka-
2. Then i a-vles su ja - se-min, i po-rtes a - nni - hta - rin, i - li - a - ki va-
- ndu-nia su tzio - ti e - ha-sa ji - re - fko.
- si - li - tzies, tzie dro-shian ka-the pi - tha - rin.

3.2.2 The 3-beat pattern

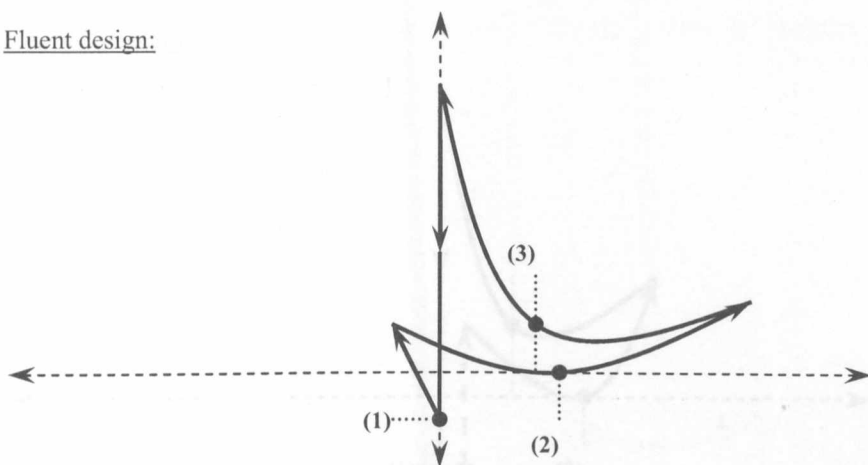
The 3-beat pattern utilizes 3 consecutive beats: the downbeat, followed by an outer sideways motion and pursuit by an ascending one. This pattern is most frequently used in conducting vales, meaning slow 3/8, moderate 3/4 and 3/2 measures.

Rough design:



Evidently, since a rough design gives no information but the mere shape of the pattern, a fluent unexpressive pattern is essential and ideal for the actual conducting:

Fluent design:



A clear song with which the pattern can be used is the following:

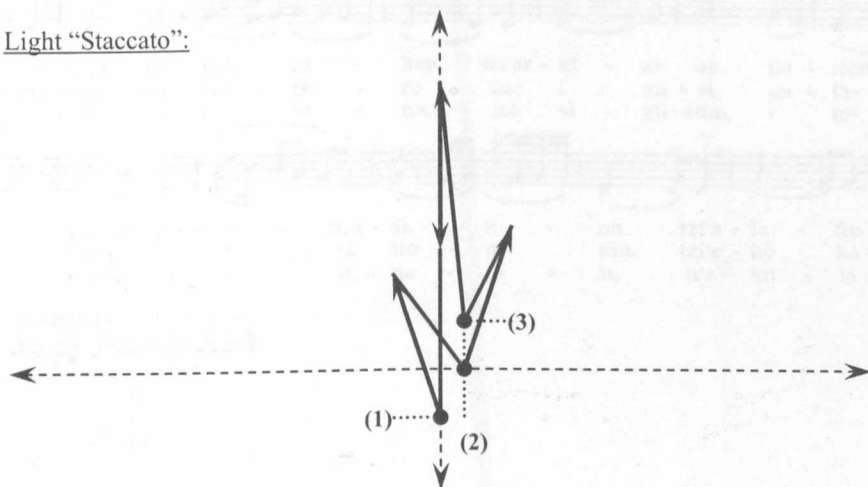
“Tessera Pallikarka” (Four Brave Men)

Moderately, with rhythm Traditional Cypriot

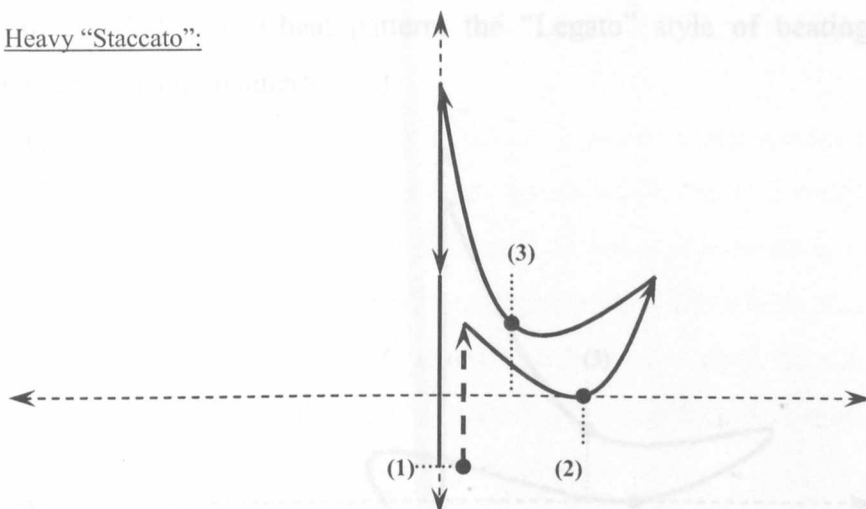
Te - sse - ra tzie te - sse - ra ji - no - nde o - hto. Te - sse - ra
pa - lli - ka - rka pan' is ton po - le - mo. Te-

Preparatory beat and “clicking” are done in an identical way as in the 4-beat pattern. Regarding the “Staccato” effect, both light and heavy, the 3-beat pattern takes the following shapes:

Light “Staccato”:



Heavy "Staccato":



Respectively, the succeeding two songs can be employed for practicing the above effects:

"To Arfano" (The Orphan)

Andante K.D. Ioannidis

O - ndas e-nan mo - ron, en a-rfa - no lo-a-rka - sto mi-star-ka - ru-din tzi'o - las.

Tzie the-o - ni - sti-kon tzie sko-ti - non tzie si-ntro - o - li-sman tis

si - ntro o - las.

"Anu Karkia Mu" (Heal My Heart)

Lento E. Karagiorgis

A-nu ka - rkia mu tzi'a - ni - kse, tzi'ar - ki - na' ne ka - lion

I-mun pu - llin ku - tso - fte - ro me i - mi - si ga - la-

Na pu - bu - ri - sun ta vu - na, na si - gli-stun i to-

ta, pa - ra - po - ni - thu - si - a - na tzi'a - la - fro - tra - u-

- ti, mu pan po - lla ja llo - u mu tzi'e - ho ka - rkia je-

- pi, n'a - ku - si tzi' A - na - to - li, n'a - ku - si tzi' E-

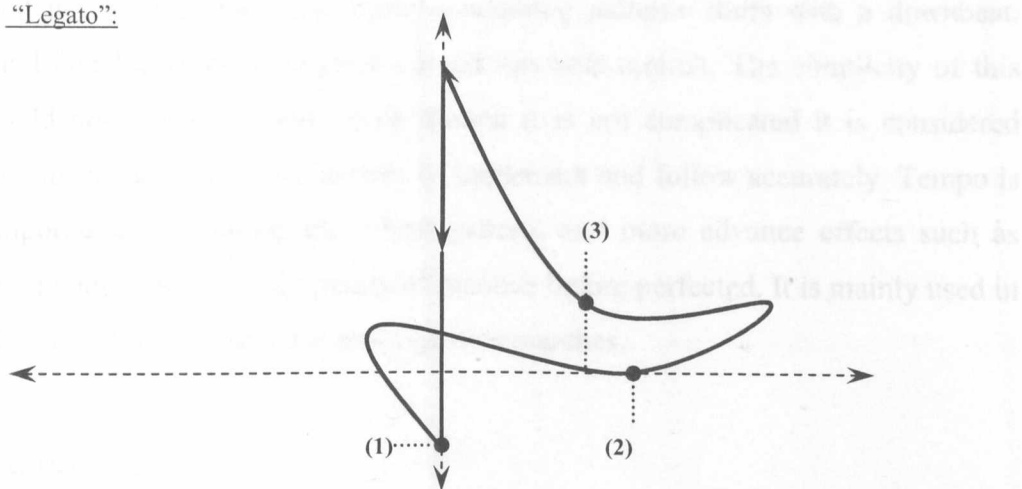
- don - ta.

- ma - ti.

- vro - pi.

Finally, to conclude the 3-beat pattern, the “Legato” style of beating should be practiced in the following manner:

“Legato”:



The employment of the next two Byzantine songs can truly provide a solid ambience for implementing the “Legato” style of beating:

“Megalinarion Ypapantis” (Hymn to Mary)

Andante Byzantine

The - o - to - ke i e - lpis pan - ton ton Hri - sti - a - non
ske - pe fru - ri fi - la - tte tus e - lpi - zo - ntas is Se.

“Ajjios o Theos” (God is Holy)

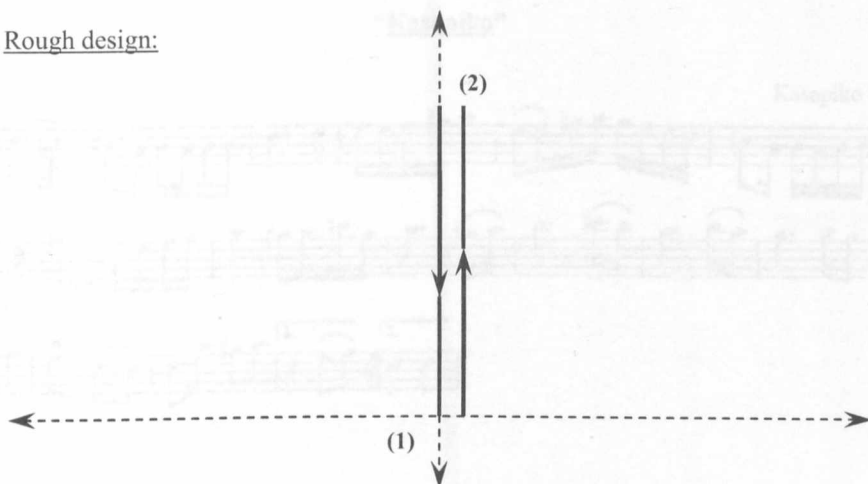
Byzantine

A - ji - os o The - os, a - ji - os i - shi - ros, a - ji - os a -
tha - na - tos e - le - i - son i - mas.

3.2.3 The 2-beat pattern

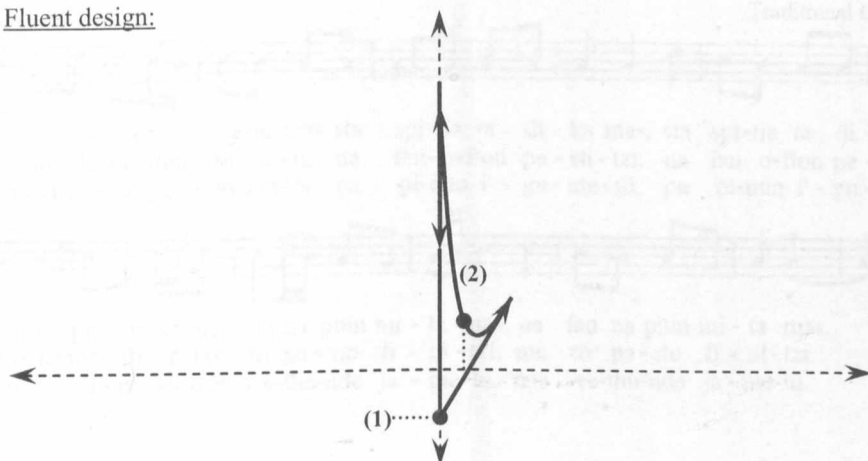
The last but not least of the three basic conducting patterns starts with a downbeat, followed and concluded by an slightly curved upwards motion. The simplicity of this pattern should not fool the reader; even though it is not complicated it is considered probably the most tricky and hard pattern to implement and follow accurately. Tempo is of great importance concerning the 2-beat pattern, and more advance effects such as dynamics and tempo changes take plenty of practice before perfected. It is mainly used in moderate 2/4, 6/8, fast 4/4 measures and vigorous marches.

Rough design:



Fluently and inexpressively is mainly represented in the upcoming manner:

Fluent design:



A new type of musical example is to be introduced now, the first out of many to follow, meaning dances. Until this stage all the musical examples represented were folk songs or Byzantine psalms. The following though is a traditional dance that goes with the name “Kasapiko”. Traditionally a male dance, it is usually danced by two men. It dates back to the Byzantine era, when it was the dance of the Butcher Association (Hasapides), who regale on tasty delicacies (meze) and wine, and then hold clasp each other's shoulders and stagger home. In the past, its name differed in each area. The commonest names are “kasapiko” (use in Cyprus), “hasapiko”, “kasabiko”, “makelarikos”, and “hasapia”. Its metre is 2/4 or, according to others, 4/4 and today is danced slowly, at a medium pace or quickly.

“Kasapiko”

Lento
♩ = 52

Kasapiko dance (Cuprus)

Another example implementing inexpressive 2-beat pattern is the next one:

“Kalosorisma” (Welcome)

Moderato

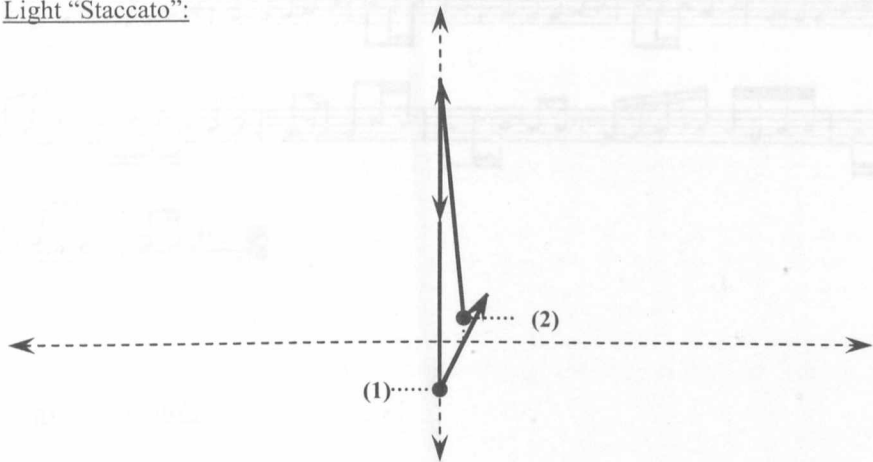
Traditional Cypriot (Morfu)

O, ka - los i - rtan i kse - ni mas sta spi - tia ta di - ka mas, sta spi - tia ta di - ka mas, na
O, na fan sti - fa - don tu la - u, na fan o - fton pe - rti - tzi, na fan o - fton pe - rti - tzi, na
O. na piun gli - ko - po - to kra - si pu pi - nun i' - gu - me - ni, pu pi - nun i' - gu - me - ni, pu

ji - ru - sin na pna - su - sin na fan na piun mi - ta mas, na fan na piun mi - ta mas.
tus tra - tta - ru - men jli - ko me to pa - sto fi - ni - tzi, me to pa - sto fi - ni - tzi.
pi - mu - sin i a - rro - sti tzie vre - thu - nde ja - me - ni, tzie vre - thu - nde ja - me - ni.

In implementing the “Staccato” effect the 2-beat pattern takes the subsequent forms and examples:

Light “Staccato”:



“Mikrokonstantinos” (Little Konstantinos)

Piangevole

Akritic Greek

Skla-vi fe-rnun to mia-vron tu, hai-nde nde, hai-nde nde, na men pi - na - si
Va-lan tin se - llan ti gru - sin, hai-nde nde, hai-nde nde, e - va-lan tzie tis

1.
2.

mia sti-gmi hai-nde nde, hai-nde nde. hai.
ska - les tu hai-nde nde, hai-nde nde. hai.

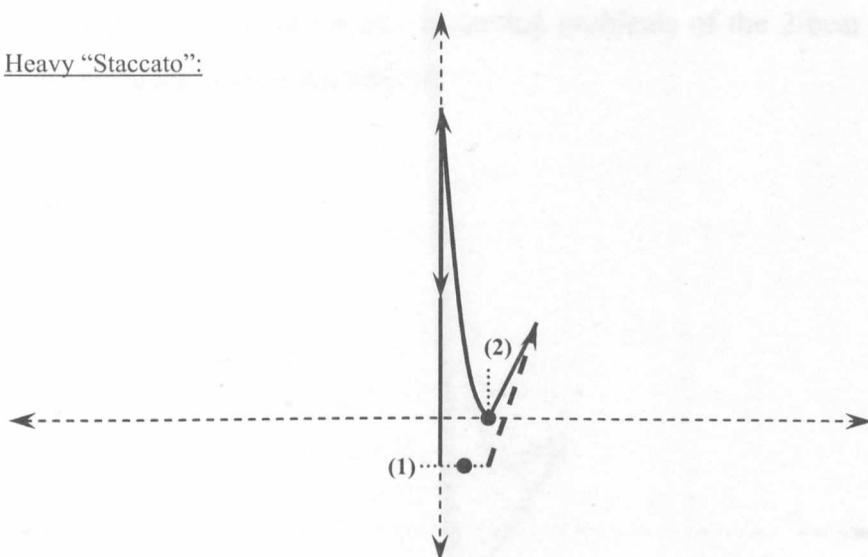
Another traditional, this time Turkish Cypriot folk dance is the“Kartzilamas” or “Karsilama”, which means coming face to face in Turkish. It is danced by two or more dancers by coming face to face, among whom there exists a very good friendship. This causes a smiling mimic on the dancers' faces because of their happiness of enjoying each other. There are separate women “Karsilamas” and men “Karsilamas”, named after a number like first, second, third and forth. In some “Karsilamas” dancers use a handkerchief and dance by (each of them) holding one side of it. Some dancers might from time to time show their special talents like spinning, jumping, kneeling, or hitting their feet or legs on the ground with their hands in accordance with the rhythm of the music.

“Andrikos Kartzilamas” (Male Kartzilamas)

Alegretto 3rd Male Kartzilamas dance (Turkish Cypriot)

La la la la

Heavy “Staccato”:



“Ndilli-Ndilli”

Allegro Traditional Cypriot

Mia fo-ran tzie - nan tzie-ron, i-shen mian ko - pe-llan pu ke-ndan tu ka - lu tis tu a-ga-pi-ti - ku tis tin

ni-ha sto ka - ndi-li o - lo-gru-so ma - ndi-li, ndi-li, ndi-li, o - lo-gru-so ma - ndi-li. E-fkin to po-

- ndi-tzin tzie pi-ren to fi - ti-llin pu me-sa sto ka - uti-lin pu a-na-fken tin ni-htan tzie ke-ndan tu ka-

- lu tis tu a-ga-pi-ti - ku tis t'o - lo-gru-so ma - ndi-li, ndi-li, ndi-li, o - lo-gru-so ma - ndi-li.

"Kotshini Trantafillia" (Red Rose)

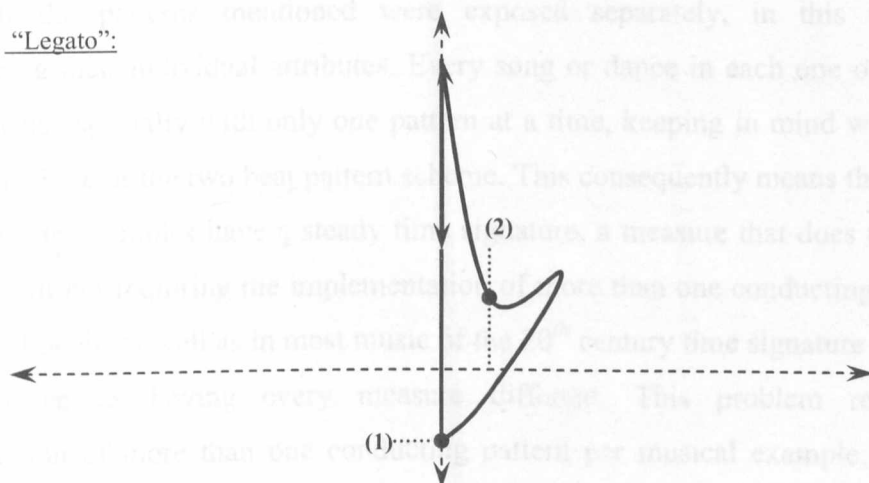
Moderato Traditional Cypriot (Mesaoria)

Ko - tshi - ni tra - nta - fi - lla mu a - man, a - man, tzie psu - min mu ha - si - kon.
 Ko - tshi - ni tra - nta - fi - lla mu, a - man, a - man, ef - ka' - pe - xo sto ste - no,

E - la klu - tha mu na pa - men fos mu, tzi'an s'a - fi - so en' a - di - kon.
 na mu dos' - i mi - ro - thkia sou, fos mu, na mu jia - ni ton ka - a - mo.

Finally, to bring to a close the main conducting problems of the 2-beat pattern, the "Legato" style of beating is to be introduced:

"Legato":



"Tu gamu" (Wedding Song)

Lento Traditional Cypriot

1. O - ra ka - li tzi'o - ra' - ga - thi, tzi'o - ra e - vlo - i - me - ni.
 2. O Pa - na - ji - a De - spi - na, me to mo - no - je - ni su,
 3. E - la The - e tzie Pa - na - ja, va - le tzie tin ef - hi su,

Tu t'i du - lia p'a - rke - psa - men na fki ste - re - o - me - ni.
 ka - mia du - lia en ji - ne - te me di - ha ti vu - li su.
 pu ton a - fe - nti ton Hri - sto na i - ne' - vlo - i - me - ni.

"Drosulla"

Ach. Limburides

Allegro

1. E-tha su po Dro - su - lla s'a-ga - po, tzi'as kle-sin ta gru - sa su ta ma - tu - thkia, tzi'as
 2. E-su se ta ha - ra-ma-ta tu fu, pu mo-lo-u-sin me-ra tzie ksi - fo - tin, e-
 3. E-su se'-nas a - thos tis le-mo-nias, tzi'e - jo - ni o - lo - tzi-tri - no le - mo-ni, e-

fke-nu-sin mi - sa pu ton ka - mon, ta pa-ra - po-ne-me-na su lo - u - tkia.
 - jo - ni to su - ru-pia-sma la - lo, o - pu tzie nan' i ni-ha ka-rte - ro tin.
 - su se pa-na - i-rin p'a-rki - na, e - jo - ni pa-na - i-rin pu te - lio-ni.

3.2.4 Changing time signatures

So far all the patterns mentioned were exposed separately, in this way better understanding their individual attributes. Every song or dance in each one of the above chapters deals especially with only one pattern at a time, keeping in mind whether only the four, the three or the two beat pattern scheme. This consequently means that all of the previous music examples have a steady time signature, a measure that does not change, and as a result not requiring the implementation of more than one conducting pattern. In folk music though, as well as in most music of the 20th century time signature can change, even as often as having every measure different. This problem requires the implementation of more than one conducting pattern per musical example, which can occur in various combinations.

Solving this problem, meaning conducting songs of this nature, requires execution of the appropriate technique according to the time signature signified by the measure. In such cases it is important and extremely helpful for conductors to keep in mind that every first beat of any measure, no matter the pattern executed, is a downbeat motion down, while every last beat is an upward motion. This means that the actual discrimination between patterns happens only in the middle beats of measures. This is vital in the current development of conductors, because they can start using and combining more techniques simultaneously, thus promoting the advancement to higher levels of conducting.

The following songs contain changes of time signatures where at least two of the patterns previously presented are needed:

"Hrisoprasino Fyllo" (Green-golden Leaf)

Andantino

M. Theodorakis



Ji tis le-mo-nias, tis e-las.
Ji tu kse-ra-menu li-va-diu.
Ji ton ko-ri-tsion pu je-lun.

Ji tis a-gka-las, tis ha-ras.
ji tis pi-kra-menis pa-na-jas,
ji ton a-go-rion pu me-thun,

Ji tu pe-fku,
ji tu li-va,
ji tu mi-ru,



tu ky-pa-ri-shiu,
t'a-di-ku ha-mu,
tu he-re-ti-smu.

ton pa-lli-ka-rion ke tis a-ga-pis. Hri-so - pra-si-no fi-llo ri-
t'a-gri-u ke-ru, ton i-fe-sti-on. Hri-so - pra-si-no fi-llo ri-
Ky-pros tis a-gap'-ke tu o-ni-ru. Hri-so - pra-si-no fi-llo ri-

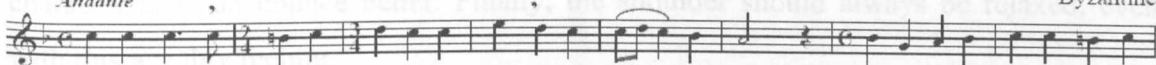


- gme-no sto pe-la-go. Hri-so - pra-si-no fi-llo ri - gme-no sto pe-la-go.
- gme-no sto pe-la-go. Hri-so - pra-si-no fi-llo ri - gme-no sto pe-la-go.
- gme-no sto pe-la-go. Hri-so - pra-si-no fi-llo ri - gme-no sto pe-la-go.

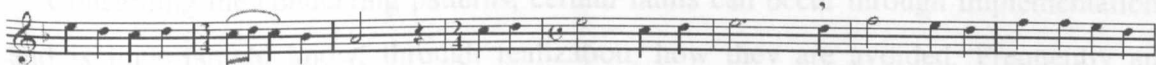
"Apolytikion Evangelismu" (The Annunciation)

Andante

Byzantine



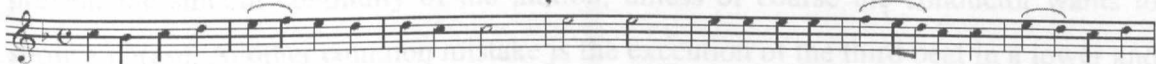
Si-me-ron tis so-ti-ri-as i-mon to ke-fa-le-on ke tu ap'-e-o-nos mi-sti-



- ri-u i fa-ne-ro-sis. O Ji-os tu The-u Ji-os tis Pa-rthe-nu ji-ne-



- te ke Ga-vri-il tin ha-rin e-va-ge-li-ze-te. Di-o ke i-mis sin-a-



- fto ti The-o-to-ko vo-i so-men. He-re ke-ha-ri-to-me-ni, o Ky-ri-os



me-ta Su.

Clear patterns are among the most important assets any conductor can possess, therefore making practice and high concentration essential ingredients in perfecting them. A strong recommendation concerning practice is the following: a flat, elbow-high surface should be employed, with which the conducting patterns can be conducted by tapping the table on each beat; the surface, of course, represents the "bounce level" referred to before. This can develop an awareness of where the hands turn around and keep the bottom of all beats at the same level, a vital feature of the conducting system. Moreover, hearing the hands tap the table helps to test whether conducting takes place in strict time.

As for concentration, several recommendations also exist, in order for certain aspects to be kept constantly in mind. Many conductors give slow downbeat and then flick their hands up quickly, as though they had accidentally touched a hot stove. This leads to playing behind the beat and lack of precision. The mind should be kept on "hit, hit, hit" even if it is a very gentle hit. Moreover, the hands should be let to fall downwards with a constant and even speed and not gradually "put the brakes on" towards the bottom of the beat; performers, seeing the rapid fall at the beginning, naturally expect it to continue, and come in early. Consequently, hesitation at the bottom must be always avoided because this can stop the sense of movement. As a final point, awareness of the fact that the arms have weight is vital. Beginners often move their arms gently through the air, as though writing lightly on a blackboard. This can be avoided by pretending that the arms are very heavy (as if holding a stone). In this way the beat has more of the substantial character and can bounce better. Finally, the shoulder should always be relaxed, even with this weighty feeling.

Concerning the conducting patterns, certain faults can occur through implementation and is important to know, through realization, how they are avoided. Frequently an unwanted break can appear where the hand stops on the third beat (using a 4/4 gesture). This gives a breath or phrase mark (or "comma") between beats three and four which prevent the smooth continuity of the motion; unless of course the conductor wants to show a phrase. Another common mistake is the execution of the third beat in a lower and bigger motion that the bounce levels require. Moreover, if too much emphasis is given on the downbeat, an emphasis that can be powered by a larger than necessary fourth beat, consequently the bounce level changes, which in turn causes the performers on the sides to have trouble seeing the exact moments of beats two and three. A clear and distinctive presentation of the downbeat is necessary so to avoid a heavy unnecessary accent, a task which becomes even harder when the second beat, with a tendency to always go higher than usual, can cause confusion since it can be mistaken as a one.

3.3 Starts, Ends and Holds

"There are two golden rules for an orchestra: start together and finish together. The public doesn't give a damn what goes on in between."

(Sir Thomas Beecham, British conductor)

3.3.1 Starts

In all starts, the conductor's motions must indicate the following: the exact moment at which the piece is to commence, the tempo and mood of the composition. There exists two starting situations which mainly depend on the time signature; one is pieces which start on a beat and two those which start between beats. Until this point, all musical examples and patterns likewise were exclusively dealing with execution on the first beat. There exist though a great number of cases where a composition can start on the last beat of a measure or on any of the available beats in between the first and the final. As for starts between beats, it deals and implements a special effect called subdivision or divided gestures, a category of patterns that will be mentioned in a later chapter.

In compositions which start on a beat, conductors must give one beat immediately ahead of the one on which the piece commences, in the same manner as the previously mentioned preparatory beat. This extra beat, given strictly in tempo before the first "played" beat must be anticipatory in character and facial expression, shoulders and posture must contribute to this feeling. On the other hand the starting beat is given with as much emphasis and confidence as the mood of the piece permits.

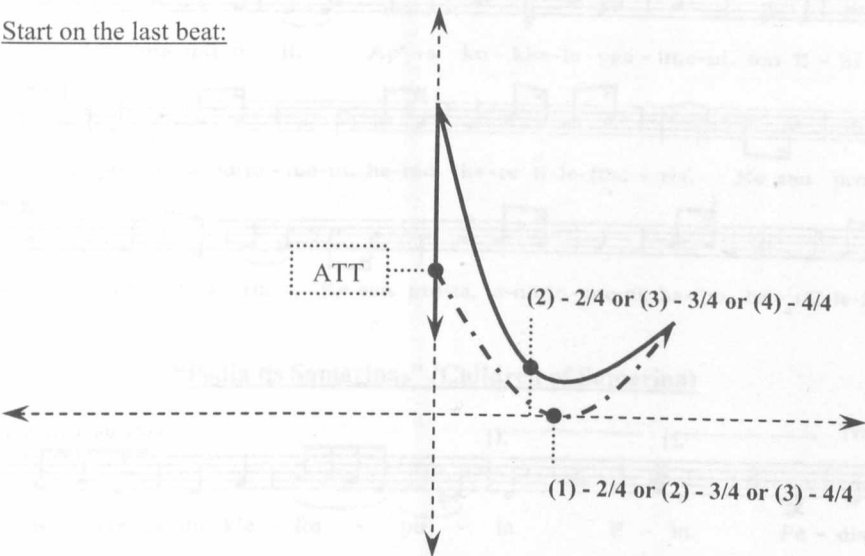
The preliminary beat, besides the fact that it must start exactly one beat before the piece is to initiate otherwise it will not indicate the tempo, must also indicate the character of the piece, whether vigorous, delicate, majestic and so on. This problem is especially important because of the fact that in rehearsals conductors are continually starting in the middle of a piece, and rarely in place which can be practiced in advance.

For the reasons mentioned above and mainly because of the quality of invitation it carries, the preliminary beat is not identical with the regular pattern. Mostly is slightly curved and the more expressive the music, the more expressive the preparation should be.

Caution must be given in avoiding to provide too much weight to the preliminary beat, which is always gentler than the first played beat.

Starting on the last count of a measure implies the following pattern (applicable to all basic conducting patterns):

Start on the last beat:



In applying the “Staccato” effect, a snappy and decisive motion must be used in the preparation. The tempo can be indicated clearly only by making a definite stop on the preliminary beat; otherwise the staccato quality is lost and the performers don’t get a precise feeling of the tempo.

The next three musical examples all start on the last beat of the measure, whether preceded by breaks or as an incomplete measure. In any case, the preparatory entrance is the same, and after employed the patterns continues normally according to the time signatures:

“Nanurisma” (Lullaby)

Lento

Traditional Cypriot (Mesaoria)

A - ja Ma - ri - na tzie tzi - ra, pu po - tzi - mi - zis ta mo -

- ra, po - tzi-mi - smu tu - ndo mo - ron, tzi ma-na tu - mis

to ja - lon e - pa-rto pe-ra ji - ri - sto tzie stra-fu fe - rmu to tzien

a-kri - vo tzie the - lo to.

"Ethnikos Ymnos" (National Anthem)

Nikolas Mantziaros

With rhythm

Se gno - ri - zo'a-po tin ko-psi tu spa - thiou tin tro-me - ri. Se gno - ri - zo'a-po tin
o-psi pu me via me-trai ti ji. Ap' ta ko - kka-la vga - lme-ni, ton E - lli - non ta ie-
- ra. Ke san pro-ta, a-ndrio - me-ni, he-reo he-re E-le-fthe - ria. Ke san pro-ta, a-ndrio-
- me-ni, he-reo he - r'E-le-fthe - ria. Ke san pro-ta, a-ndrio - me-ni, he-reo he - r'E-le-fthe-ria.

"Pedia tis Samarinas" (Children of Samarina)

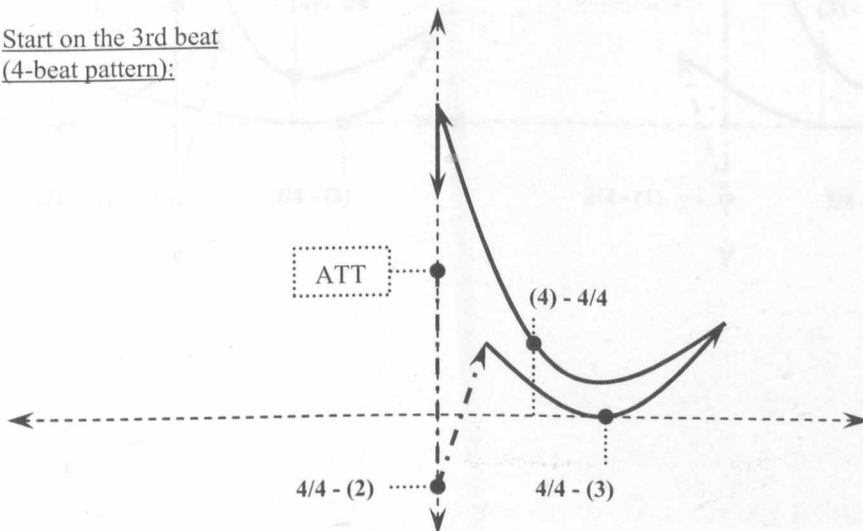
Moderately, with rhythm

Traditional Greek

E - sis mo-re pe-dia kle - fto - pu - la. E - la. Pe - dia tis Sa-ma-
- ri - nas mo - re pe - dia kai - me - na pe - dia tis Sa-ma - ri - nas kias i - ste le - ro-
- me - na.

Starting on the third count is only applicable to the 4-beat pattern and is conducted in the following manner:

Start on the 3rd beat
(4-beat pattern):

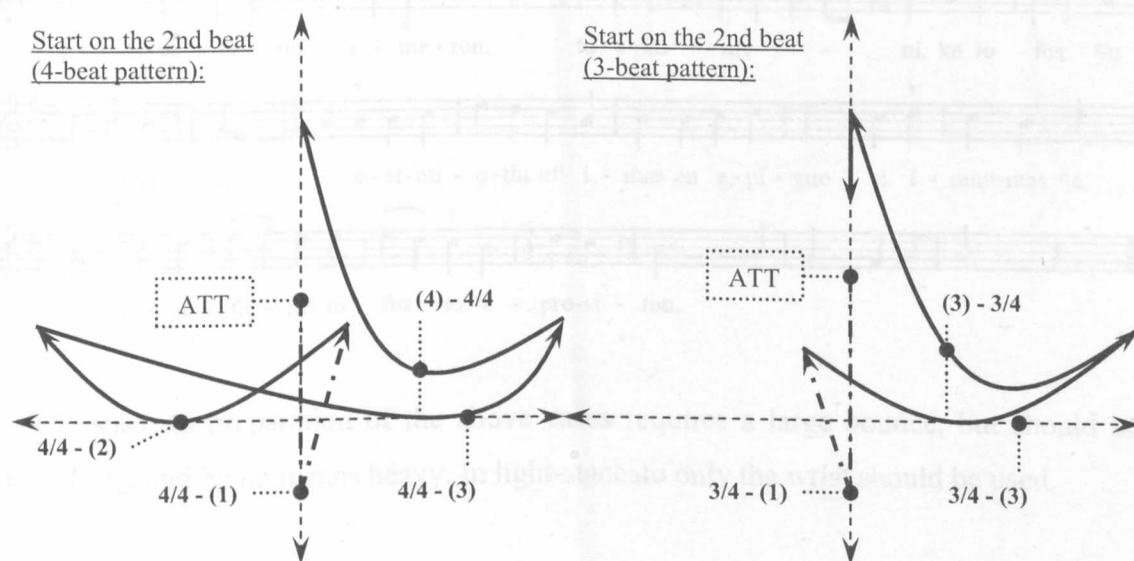


"Ihos 3os - Efrenestho ta Urania" (3rd Psalm - Glad of Heavens)

Moderato Byzantine

A - min. E-fre - ne-stho ta u - ra-ni-a. a - ja - li - a-stho ta e - pi - ji-
 - a. O - ti e - pi - i - se kra - tos. en vra - hi - o - ni A - ftu o Ky - ri -
 - os e - pa - ti - se to tha - na - to. ton tha - na - to.

Last case scenario is for a composition to start on the second beat of its first measure, applicable once again to the 4-beat pattern and also the 3-beat one (the 2-beat is excluded since to start on the second count is identical with starting on the last beat):



“Agapi pu tzimate” (Sleeping Love)

Andante Giorgos Rodosthenos

I a-ga-pi mu tzi-ma - te, stis a-vlis to ja-se - mi, mes' tes mi-ro-thkies t'a -
 - ne - mu, stis ka-rkias mu ti sio - pi. Me mi-las tzie na xi - pni - si,
 a-i-stin na tzi-mi - thi, mes' t'a-ga-lia mu na ji - ri, tzi'o-ni-ro jli-tzin na
 di. Me mi-las tzie na xi - pni - si, a - i - stin na tzi-mi - thi,
 mes' t'a-ga-lia mu na ji - ri, o-ni-ro jli-tzin na di.

“Kontakion Theofanion” (Theophany Psalm)

Lento Byzantine

E-pe - fa - nis si - me-ron, to i-ku - me - ni, ke to fos Su
 Ky - ri - e, e-si-mi - o-thi ef i - mas en e-pi - gno - si i - mnu-ntas Se,
 i - lthies e - fa - nis to fos to a - pro-si - ton.

The staccato preparation of the above cases requires a large bounce, but should be very elastic and by no means heavy. In light-staccato only the wrist should be used.

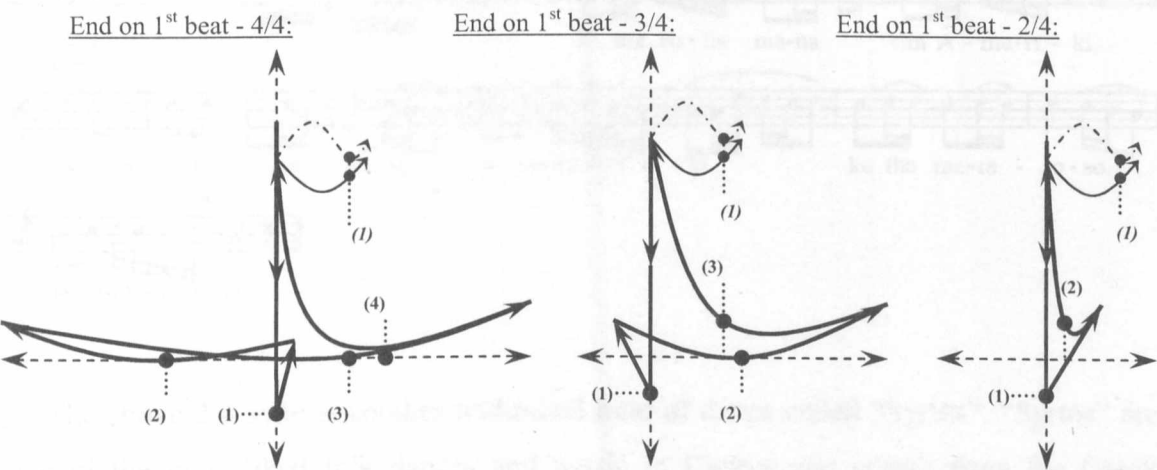
3.3.2 Ends

Ends in musical examples are signified by closing gestures. These kind of gestures need to be distinctive and striking, for this reason the beat preceding the last one is shown with a more energetic gesture than the rest – the hands go up. The closing gesture itself is a

small, without accent motion, even though the hands at that point are already in a higher position than usual. It is recommended that after showing the end in a song the hands should stay still for a while in the position they acquired and then released down.

As with starts, the same applies to ends too concerning whether the song ends on a beat or between beats. In the case where songs end on a beat, meaning any beat available, the closing gesture can be shown by implementing a small bow, usually directed downwards if applied on a slow song or outwards if applied on a fast song. On the other hand, closing gestures implemented between beats are also part of a later chapter called divided gestures.

Ending on the first beat of the last measure in any of the basic time signatures means applying a normal gesture on the previous measure and connecting in with the small bow corresponding on the ending beat:



“I Vrisi” (The Tap)

Allegro Moderato Traditional Cypriot (Pejia)

I vri - si ton Pe - jio - ti - sson en me to shie - ndr - u - va - nin,
* po - shi po - non stin ka - rkian as pa na pki na ja - ni,

1. en me to shie - ndr - u - va - nin. A - * *
as pa na pki na * * * ja - ni.

2. Tzie po - shi po - non stin ka - rkian as pa na
pki na ja - ni. as pa na pki na ja - ni.

“Ashierombasma” (Straw Gathering)

Allegretto Traditional Cypriot (Zodias)

A - shie - ro - mba - zo tzi'e - rku - me a - fkin ston ma - ha - lla su.

O, na do ta ma - vra ma - thkia su, n'a - ku - so ti la - lia su.

“Syrtos-Mi me stilis mana stin Ameriki” (Mother, don’t send me to America)

Allegro
♩ = 108 Syrtos Dance (Cyprus)

Mi me sti - lis ma-na stin A - me-ri - ki.

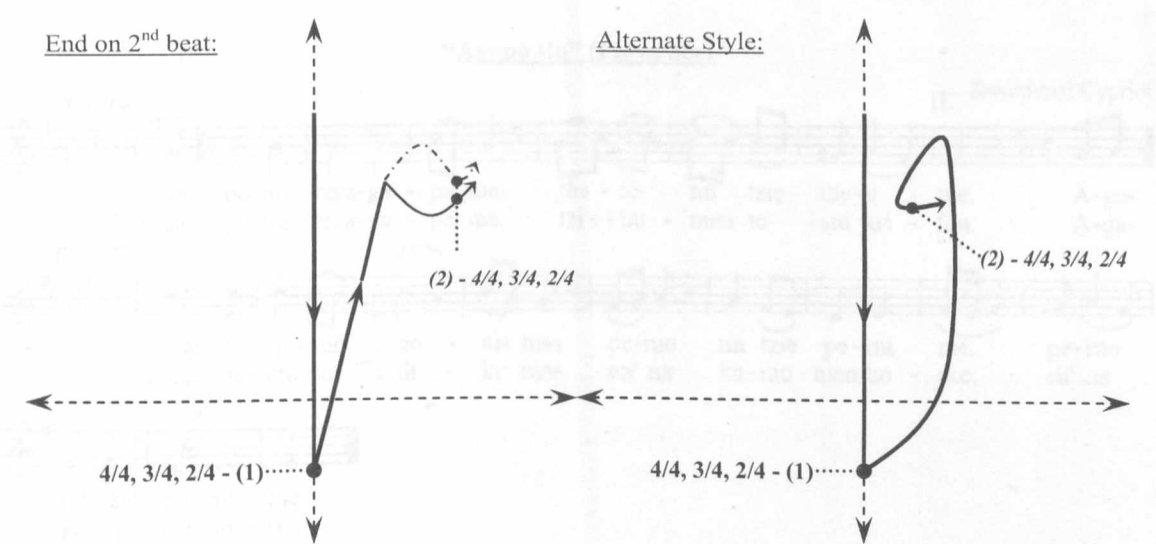
-ki, ja - ti tha ma-ra - zo-so, na' po-tha-no' e ki ke tha ma-ra - zo-so.

na pe-tha-no' e - ki.

The above 2/4 song is another traditional kind of dance called “Syrtos”. “Syrtos” are one of the most liked folk dances and music in Cyprus and comes from the Greek “Syrtos” or “Syrtaki”. However, it is easy to also observe the Turkish motives in the ones used in Cyprus. Even Ottoman Sultans liked very much this Greek music form and composed songs in that form. The most popular non-anonymous example is the “Hicaz Sirto” of 32nd Ottoman Sultan Abdul Aziz, which is known in North Cyprus among Turkish Cypriots as “Aziziye Sirto”. Similarly it is known (played and danced) in the South Cyprus among Greek Cypriots as “Aziziyes Syrtos”. This is quite normal taking into consideration that the two communities lived together for a very long time in Cyprus history. In some parts of “Syrtos” pairs of dancers hold a handkerchief from its two sides as in “kartzilamas”. When one of the dancers starts making skillful movements the other stops dancing and keeps holding the handkerchief firmly so that his friend will not fall

down. There exists a plethora of variations on “Syrtos” dance, which explains why it is so adored and cherished by the natives.

Gesturing the end on the second beat of the concluding measure uses a pattern which is identical for all three basic time signatures (consequently corresponding as the last beat of a 2/4 pattern), for the obvious reason that in this case all basic patterns follow the same principle, which is gesturing the downbeat on the first beat and closing on the second one with an ascending gesture followed by the small bow:



“I Anixi” (Spring)

G. Mihailidi

Tempo di marcia

Me tin a - ni-xi ha - ri - te tis zo - is tin o - mo-rfia, in'-i pla-si pu tho-

- ri - te t'u-ra - nu mia zo - gra - fia, to tra - gu - d'i-ne i nio - ti ki'in'-i

nio - ti o-mo - rfia. Ein'-i a - ni-x'o - re - o - ti, ki'a-ni-x'o - la mo-na - ha.

“Kalanda” (Carols)

Andantino

Traditional Cypriot



1. Ka - lin i - me - ran tha sas po,	ki'an i - ne o - ri - smos sas.	Hri - stu ti thi - a
2. Hri - stos je - nie - te si - me - ra,	sti Vi - thle - em tin po - li.	I u - ra - ni a -
3. Je - nie - te mes' to spi - le - o,	sti fa - tni ton a - lo - gon.	O va - si - lias ton



je - nni - si,	na po, na po st'a - rho - ndi - ko sas.	
- ga - llo - nde,	ma - zi, ma - zi tzi' fi - sis o - li.	
u - ra - non,	tzi'o pla - tzi'o pla - stis i - mon o - lon.	

“Agapo tin” (I love her)

Allegro

Traditional Cypriot



1. A - ga - po tin tzi'a - ga - pa me,	the - lo tin tzie the - li me.	A - ga -
2. A - ga - po tin tzi'a - ga - pa me,	tzi'e - hu - men to sto kri - fon.	A - ga -



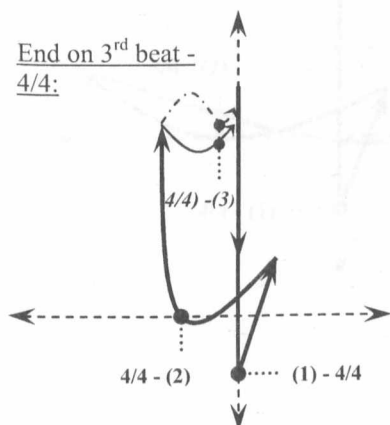
- me. Tzi'an the - li - sun i go - nis mas	pe - rno tin tzie pe - mi me.	pe - rno
- fon. Tzi'an de - ktu - sin i di - ki mas	en' na ka - mu - men ho - rko,	en' na



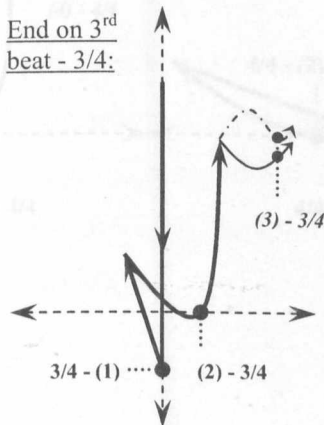
tin tzie pe - mi me.	
ka - mu - men ho - rko.	

A third category includes endings which occur on the third beat of a measure, applicable only on a 3-beat (also considered as last beat) and a 4-beat gesture. The principle is the same as the previous patterns; one beat before gesturing the end the hands go up and gesture the end corresponding on the beat:

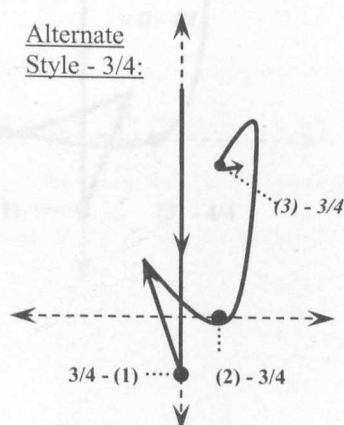
End on 3rd beat - 4/4:



End on 3rd beat - 3/4:



Alternate Style - 3/4:



"Kaimi tis Kypru" (Sorrows of Cyprus)

N. Panajiotu

Allegretto

1. Tin Ky-pro zo-san i kai-mi, ta va-sa-na ki'i ste-na-gmi ki'o po - nos.
 2. E - ma ke kla-ma pan-ma-zi, vro-ndi, a-nda-ra ki'a-stra-pi pa - re - a.

I-rthe fo-tia a - ndi vro-hi ki'e-ka-tse di-plo-po-dio hro - nos.
 O-ra pi-kri s'a - fti ti gi, ha-no-nde t'o-mo-rfa ki'o - re - a.

"Kinonikon Hristugennon" (Christmas Psalm)

Byzantine

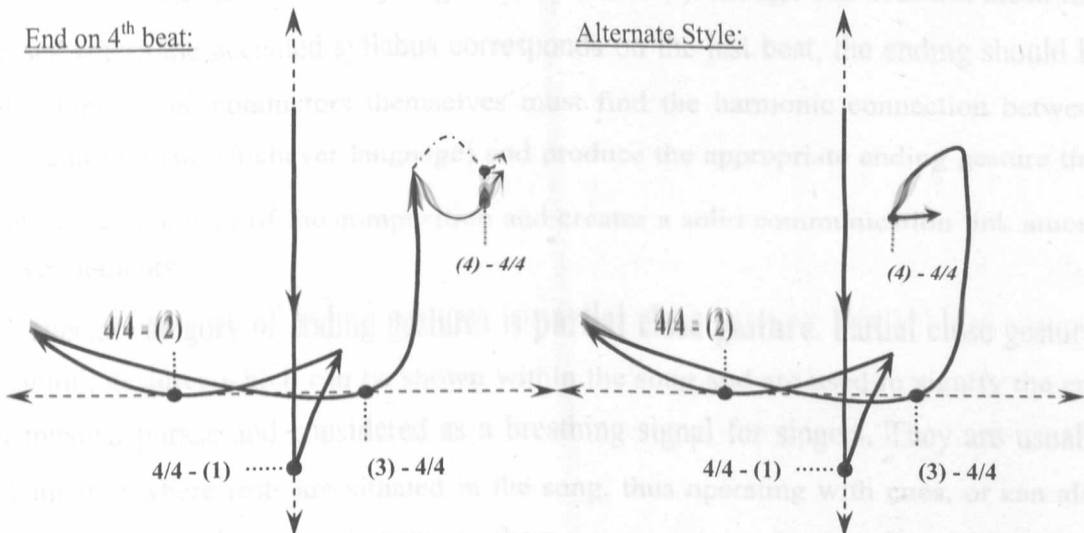
Lento

Is a - ji - os, is Ky - ri - os, I - i - sus Hri - stos. Is
 do - ksan The - u Pa - tros, A - min, A - min.

Last case of ending gestures includes concluding on the fourth beat of the last measure, which is only available for a 4-beat pattern and also considered as an ending on the last beat:

End on 4th beat:

Alternate Style:



“Tu Eroti Nisi” (Island of Love)

Soz. Haralambidis

Allegretto

1. Stu ko-smu to kse - ki-ni-ma ap-tu vi-thu ta va - thi, e-na ni-si je-mni-thi-ke
 2. Tha-la - sso-fi - li - to ni-si ke tu Ze-fi-ru ha - di, ji tis e-lias, tu thi-ma-riu,

me e-ro - ta ke pa - thi. Tis Pla-sis o - lis fi - la-kto, tis o - mo-rfias pa-
 tis le-mo-nias klo - na - ri, tis ko-ris, tu pa - lli-ka-riu, tu Ko-smu to vla-

- la - ti.
 - sta - ri.

All of the above ending situations are considered to be “short” endings because of the fact that the concluding gesture always corresponds and is shown exactly on the beat as it is written in the score. There exists though another category of endings called “long” endings, due to the fact that the ending gesture is shown one beat after the last one; the end corresponds to the next beat of what is actually written in the score. In cases like these the conducting gesture is normally generated based on fundamental knowledge; is just the end that is shifted one beat forward. “Long” endings are usual in slow songs and in most cases it depends on the text of the composition, whether the last syllabus of the final beat is short or long. In Greek language there exist accents which each word uses on a different syllabus and are always signified by a tone (´). Though this does not mean that in cases where the accented syllabus corresponds on the last beat, the ending should be made “long”. The conductors themselves must find the harmonic connection between music and text (in whichever language) and produce the appropriate ending gesture that matches the character of the composition and creates a solid communication link among the two elements.

A special category of ending gestures is **partial close gesture**. Partial close gestures are ending gestures which can be shown within the song and are used to signify the end of a musical phrase and considered as a breathing signal for singers. They are usually implemented where rests are situated in the song, thus operating with **cues**, or can also separate phrases without rests in between them.

Functioning with cues, partial close gestures bring the music to a halt and resume it after a number of pauses in the score with a new preparatory gesture and attack. This is required to increase slightly the precision of the entrance that comes after the rests, remind the performers of the character of the entrance and raise the performer's morale and thereby improve many other musical qualities such as tone and balance. Most importantly though cues increase confidence and show to performers that their part is important and conductors are aware of it. Of course performers must always be ready to come in anyway; all musicians, instrumentalist or vocal, should count every rest in their entire life.

When a partial close gesture is implemented it functions in the same way as a normal close gesture, either "short" or "long"; the hands go up and signify a small, unaccented bow. During the following rests conductors can either decisively stop the gesture where the end was situated and count the breaks in their mind or indicate the counts with a small unexpressive beat, usually sufficient to indicate the rests. Finally the cue takes place, which basically functions on the principles of a start; one beat before the entrance a preparatory gesture prepares the singers, followed by a generally downwards direction signifying the attack and by possibly a rise and fall of head. During this whole procedure the beat pattern should not be distorted, so that performers can follow with greater accuracy the cue, and at all times the entering performers must be looked at; the expression of the eyes and general facial expression can tell the performers more about the conductor's intentions than fancy hand-waving. The combination of hands and the eyes now is always preferable, since it is more interactive and discreet, though while a spectacular gesture may impress the public it is apt to make the performers nervous.

In occasions where the partial close gesture is used to separate musical phrases without rests in the middle or if a gesture is postponed on a brake because of a "long" ending, the gesture becomes the cue, thus both components are combined immediately. Following the same procedure, the hands go up to signify a close gesture, only to be instantly combined with the new preparatory gesture followed by the attack on the entrance and resumption of the composition. This combination is mostly used for signifying to the performers to breath.

The following song contains a number of variations on partial close gestures, either containing rests in between phrases or breath commas:

“Epitafio – Odi Ston Ena” (Sepulchral – Psalm to the One)

Andante Lean. Sitaru

Fe-rte va-si-li - ko, li - va-ni'e - lia, ro - do - sta - mo sto pro - ske - fa - li tu.

Ro - do - sta - mo, e - lia, li - va - ni'e - lia, Va - si - li - ko, ro - do - sta - mo sto pro - ske -

- fa - li tu. Fe - rte va - si - li - ko, li - va - ni'e - lia, ro - do - sta -

- mo. Fe - rte va - si - li - ko, li - va - ni'e - lia, ro - do - sta - mo

sto pro - ske - fa - li tu.

Since rests are one of the main reasons for which partial close gestures take place, it would be wise to mention the gesturing function they also receive in the beginning and end of a composition. Whether to beat in the beginning the rests in a neutral manner or with some kind of expression depends upon the character of the opening, though most of the times they are just ignored and only the preceding beat before the entrance is taken under consideration by using it as a preparatory beat. If beating of opening rests takes place for accuracy reasons, then great caution should be given in the gestures to avoid leading the performers into a premature attack. As for rests in the end of a composition, they exist either to fill up the last bar, or to fill out the metrical balance. Rests of this kind do not require any beat at all, while the ending gesture must not suggest any accent.

3.3.3 Holds

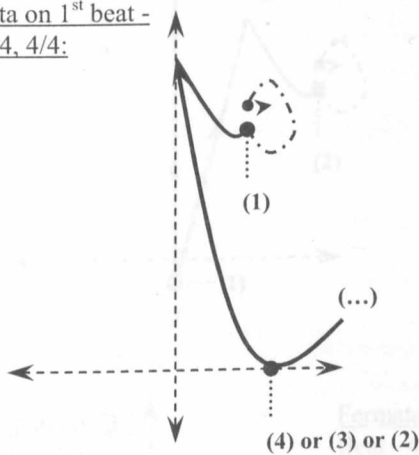
A hold or fermata is a special symbol that can be placed on top of a note, in this way extending its normal value for as long as the conductor feels suitable or the character of

music permits. There exist two kinds of fermatas that can take place in a composition, those that occur at the end of a piece and those during a piece, either followed or not followed by rests.

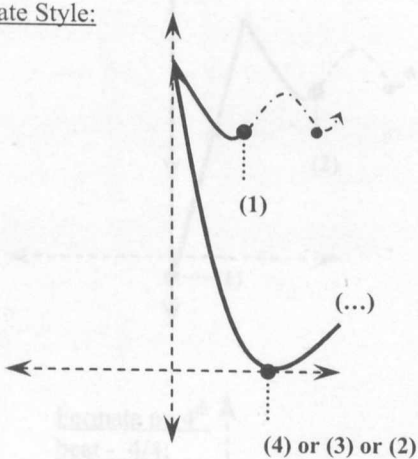
Gesturing a fermata at the very end of a composition takes three steps: a preparatory gesture one beat earlier signifying the entrance of the hold, the actual entrance of the hold and the cut-off or close gesture indicating the end. Since a fermata can appear on any beat of the conducting gesture available, the preparatory gesture can occupy any previous available beat, with the hands going up as usual and then resting decisively and still on the beat where the hold is situated. Regardless of the note value, the fermata count is indicated and sustained for as long as the conductor feels the music requires. As for the end of the hold, it is indicated by an ending gesture, and because of the indefinite length of the hold, the cut-off must be especially decisive in order to insure the simultaneous stopping of all the performers.

The gesture, even though sudden and quick, must avoid any suggestion of an accent:

Fermata on 1st beat -
2/4, 3/4, 4/4:



Alternate Style:



The following song offered as an example is an “Antikrystos”, another type of traditional Cypriot dance. “Antikrystos” is a Greek – Armenian folk dance with Assyrian roots (translated as “anti-face”, meaning face-to-face), the same as Turkish “Kartzilama”. It is danced in couples by either women or men and it exists in four variations. The song at hand is the first one:

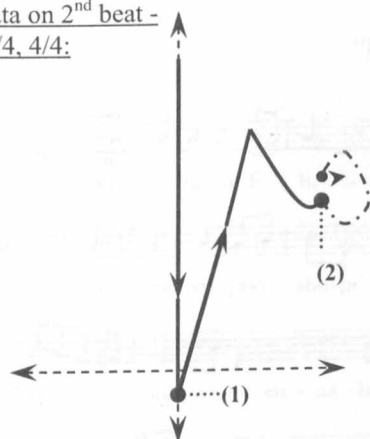
"Protos Ginekios Antikrystos"



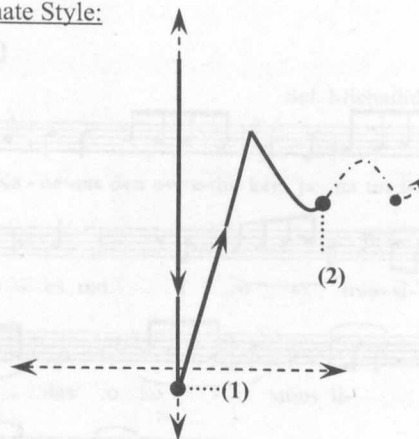
It is recommended that songs which are faster in nature, like the above dance, should receive instead of a preparatory gesture a whole measure before actual entrance. In this way the start can be more precise and the performers can comprehend the tempo easier and more accurately.

To resume the analysis of conducting fermatas placed in the end of a song, the gestures that follow show all the remaining possibilities of how it is done on other beats besides the first one:

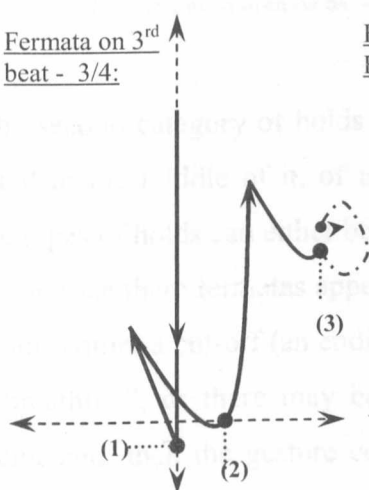
Fermata on 2nd beat -
2/4, 3/4, 4/4:



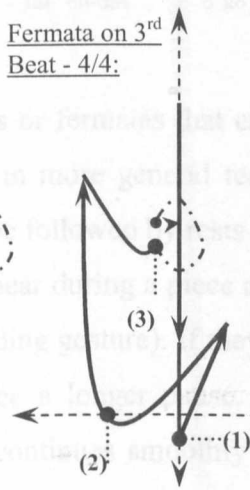
Alternate Style:



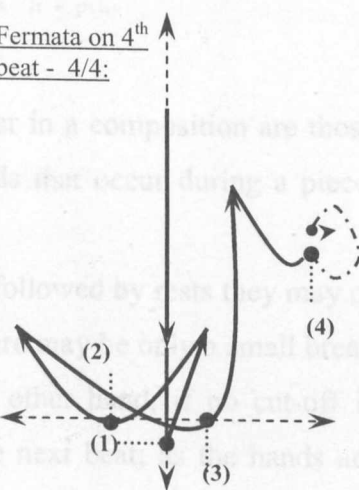
Fermata on 3rd
beat - 3/4:



Fermata on 3rd
Beat - 4/4:



Fermata on 4th
beat - 4/4:



The subsequent songs present some of the above possibilities of how a fermata occurs in the complete end of the song:

"Mathkia Jallurika" (Glass Eyes)

Traditional Cypriot (Paphos)

Moderato

1. Ah! ta ma - thkia ta ja - llu - ri - ka, tzi'o pu ta do aga - po ta.
 2. Ah! ta ma - thkia tis a - ga - pis mu stin a - kran en me - le - nia.
 3. Ah! a - re - san mu ta ma - thkia su, a - re - sen mu to din su.

Ja - r'i - shien ta tzi' Ka - li mu, tzi - ni p'a - ga - pun pro - ta. Ja -
 Tzi'o - tan di - kli - sun na me dun, sta - ssi ka - rkia mu je - ma. Tzi'o -
 A - re - sen mu tzi' sku - fo - shia, po - shis stin tzie - fa - lin su. A -

- r'i - shien ta tzi' Ka - li mu, tzi - ni p'a - ga - pun pro - ta.
 - tan di - kli - sun na me dun, sta - ssi ka - rkia mu je - ma.
 - re - sen mu tzi' sku - fo - shia, po - shis stin tzie - fa - lin su.

"I Romiosini" (Bravery)

Sol. Michailides

Maestoso

I ro-mio - si-ni en fi - li, si-no-tzie-ri tu ko-smu. Ka - ne-nas den e-vre-thi-ken ja na tin i-xi -
 - li-psi. ka - ne-nas ja-ti she-pi tin pu t'a-psi o The - os mu. I ro - mio-si -
 - ni, i ro - mio-si - ni en - na ha-thi on - das o ko - smos li -
 - psi. I ro-mio-si-ni'en-na ha - thi on-das o ko - smos li - psi.

The second category of holds or fermatas that can appear in a composition are those situated in the middle of it, of in more general terms holds that occur during a piece. These types of holds can either be followed by rests or not.

In the case there fermatas appear during a piece and not followed by rests they may or may not require a cut-off (an ending gesture). If they do, there may be only a small break for "breathing", or there may be a longer pause. On the other hand, if no cut-off is implemented, then the gesture continues smoothly into the next beat; as the hands are

resting on the hold they will of course have to move upwards before coming down for the next beat (the smoothness of this motion precludes the possibility of clicking). Even if there is no interruption after the hold and no cut-off is required, a gesture is needed to resume the progress of the music.

If there is only a slight interruption after the hold, the cut-off gesture is also the preparation for the next count meaning the ending gesture is combined with the preparatory one that sets up the attack on the following beat. If the interruption after the hold is longer than one count, a different technique is used; there are two separate gestures, one for the cut-off and one for the preparation. The nature of this cut-off is similar to that at the end of a piece, while the cut-off itself is followed by a fraction of attention's reception (ATT). The preparation of the attack after the pause is conceived by using the actual position of attention and the regular preparatory beat just as at the start.

To conclude the above combinations and always depending on interpretation, the fermatas can be done in three different ways: without pause (cut-off and preparation are done with the same conducting gesture); separate gestures for cut-off and preparation (strictly in time) or separate gestures (but with a freely timed pause between).

In cases where holds are followed by a number of rests, the beat on the first rest serves to cut off the hold and the last one can prepare the following count, while rests in between can be counted in a passive, though strict, manner. On special occasions where holds are situated on rests, the latter are neglected, while the hands are kept up during the interruption in readiness for the next attack. A second and final special occasion is called interruptions (fermatas on bar lines); they are executed by stopping the beat, if necessary with a cut-off. After the pause, which may be short or long, the next attack should be prepared.

A number of musical examples displaying some of the fermata combinations mentioned earlier are given below. Note that when the note under the fermata is of greater value than one count, it is not necessary to repeat any beats:

"Ihos A' – Anastasimo Apolytikio" (1st Psalm – Eastern Dismissory)

Moderato (♩=96)

Byzantine

A - min. Tu li-tlu sfa-gi - sthen-tos y - po ton i - u - de - on, ke stra-ti - o -
 - ton fy-las - son - ton to a-lra-ton Su so - ma, a - ne - stis tri i-me-ros So - tir do-
 - ru-me-nos to ko-smo tin zo - in. Di-a tu - to e dy - na - mīs ton u-ra-non e-
 - vo - on Si zo-o-do - ta.

"Kinonikon Evangelismu" (The Annunciation - Popular)

Andante

Byzantine

Is a - ji - os, is Ky - ri - os I - i - sus Hri - stos, is do-
 - ksan The - u Pa - tros, do-ksan The - u A - min.

"Karotseris"

Allegro

♩=144

Karotseris dance (Cyprus)

1.

"Karotseris" is a very known and amiable dance in Cyprus. Originally from Rumania and included in George Enescu's "Rumanian Rhapsody", the dance has been domesticated and incorporated in the Cypriot dancing repertoire and is today an integral part of the whole tradition. It is danced either solo, in pairs or groups, and is generally very lively and impressive.

A particular category of holds are long or sustained notes. These notes, because of the mere fact their duration is greater than two counts, can be conducted as though they are fermatas, with the difference that they contain a limited and accountable number of beats. In this way they can skip customary conducting gestures and apply a variety to the whole conducting process of a composition. Usually tones of this kind occupy a whole measure, making it easier to recognize them. The principle of conducting them is simple and based on all basic previous knowledge; one beat before their entrance a preparatory gesture is shown, the hands go up as if you signify a fermata on the first beat of the measure and are kept there for as long as the duration of the long tone allows. The last beat though is to be used for implementing a combination of a close and new preparatory gesture, thus leading the attack to the following measure or beat.

"Sy Ymnumen - A'" (We Worship You - A')

Lento Byzantine

Se y - mnu - men, Se e - vlo - gu - men, Si
e - fha-ri - stu - men Ky - ri - e ke de - o - me - tha, ke de -
o - me - tha Su o The - os i - mon, o The - os i - mon.

"Sy Ymnumen - B'" (We Worship You - B')

Andante Byzantine

Se i - mnu-men. Se e - vlo - gu - men. Si e - fha-ri - stu - men Ky - ri -
- e, ke de - o - me - tha Su, o The - os, o The -
- os i - mon.

3.4 Conducting Patterns – Special Cases

“To the sound itself the conductor adds the italics and punctuation of gesture, of strained arms, of startling tautness of the shoulders, of brisk nod, of hands flung apart in some wild appeal to the universe.”

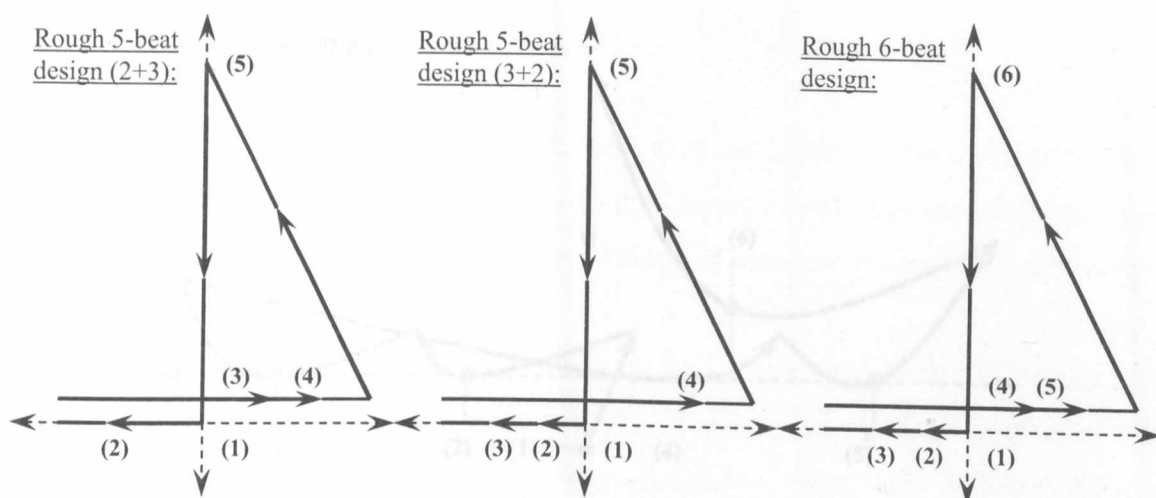
(Christopher Andreae, American author and social scientist)

3.4.1 The 5-beat and 6-beat pattern

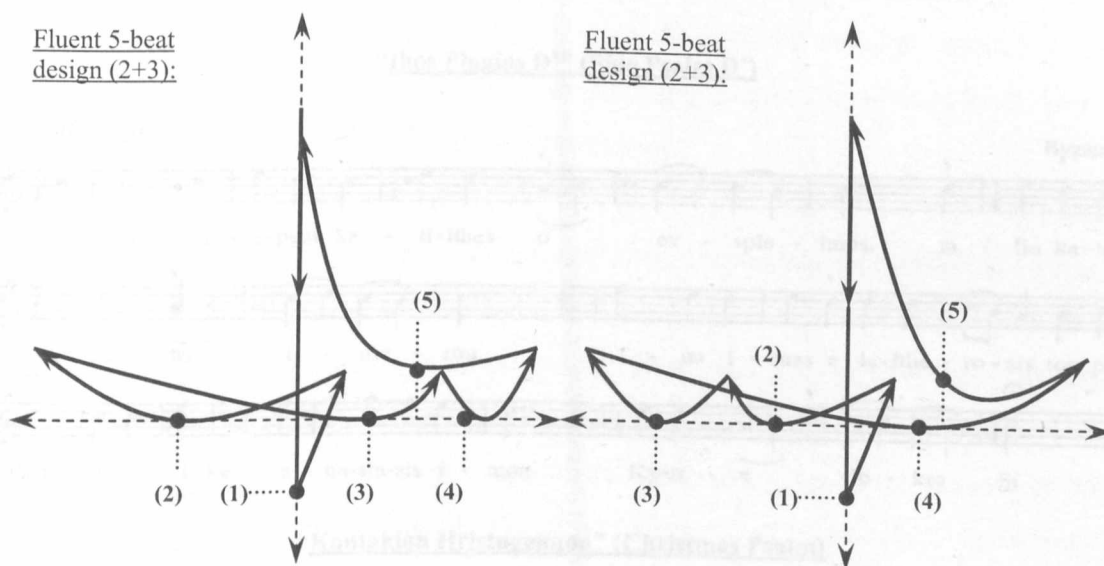
Not so often encountered but still a part of the basic conducting patterns are the 5-beat pattern and the 6-beat pattern. Even though these patterns sound as a combination of at least two of the basic conducting patterns (which is partially true and in some rare cases implemented), such as 2-beat plus 3-beat equals to 5-beat, or 3-beat plus 3-beat equals a 6-beat pattern, they have their own distinct design which places them in a unique category.

The general principle is practically the same; both cases implement the 4-beat rough pattern as a skeleton. The first and last beats are virtually identical with all previous patterns presented, whereas a **subdivision** of the middle counts, either on the inner side, the outer one or both includes and adds the missing beats. More specifically a 5-beat pattern receives the extra count by adding one to the inner gesture (in this case considered a 3 + 2 pattern) or by adding a count to the outer gesture (considered a 2 + 3 pattern). Implementing the first or second case in actual conducting always depends on the structure of the measure at hand, in association with the text, if present, and the character of the composition. On the other hand a 6-beat pattern receives two extra counts, one to the inner and one to the outer sideways gesture.

Roughly a 5-beat and a 6-beat pattern have the following design:

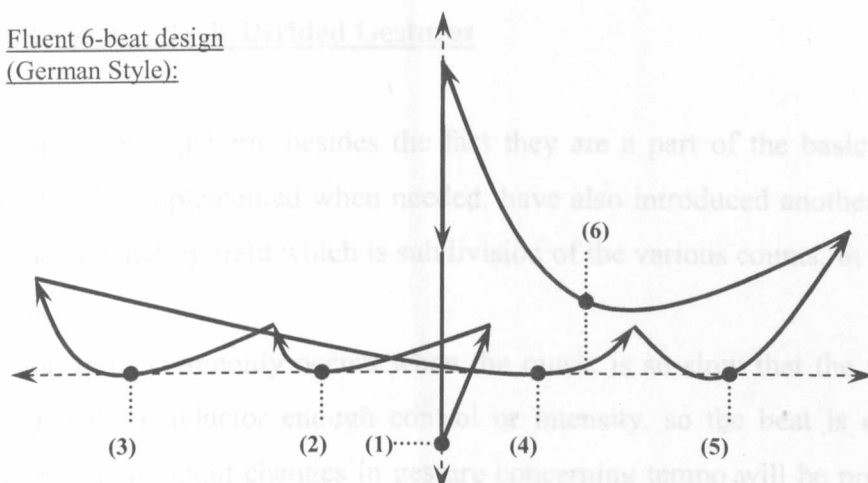


Fluently and inexpressively the above patterns take the following shapes:



It would be instructive to mention for the sake of argument that in the conducting spectrum there exist two dominant styles of 6-beat pattern design, the German and the Italian style. The design presented next is the German style. It is most common, used by the majority and useful for slow and expressive music. The Italian style (which is beyond the scope of this thesis) is a trend now becoming more popular and is handier in quick tempos and operatic conducting.

Fluent 6-beat design
(German Style):



All the elements and effects presented in the previous sections concerning the basic conducting patterns, such as preparatory beat, “clicking”, light and heavy “staccato”, “legato”, starts, ends or holds (on any counts) are identically applied and valid in the same way for the 5 and 6-beat pattern as explained and demonstrated before.

“Thos Plagios D’” (Side Psalm D’)

Moderato Byzantine

A - min. Ex - i-psus ka - ti-lthes o ev - spla - hnos, ta - fin ka - te -
- de-xo tri i - me - ron. I - na i - mas e - le-fthe - ro - sis ton pa -
- thon i zo - i ke i a - na-sta-sis i - mon. Ky-ri - e do - ksa Si.

“Kontakion Hristugennon” (Christmas Psalm)

Andante Byzantine

1. I pa - rthe-nos si - me-ron, ton pro-e - o - ni-on lo - gon.
2. En spi - le - o e - rhe - te, a - po te - kin a-po-ri - tos.
Ho - re-ve i i-ku - me - ni, a-ku-ti - sthi - sa, do - ksa-son
me-ta a - gge-lon ke ton pi - me - non, vu-li - then ta e-po - fhi - ne, pe-di-on
ne - on ton pro-e - o - non The - on.

3.4.2 Subdivision – Basic Divided Gestures

The 5-beat and 6-beat pattern, besides the fact they are a part of the basic conducting patterns and can be implemented when needed, have also introduced another significant element of the conducting field which is subdivision of the various counts, in other words divided gestures.

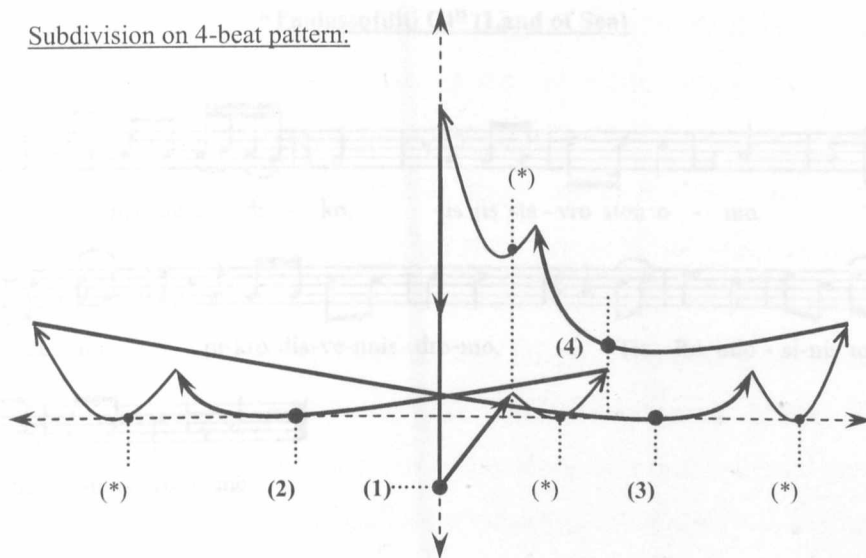
Subdivision most commonly occurs when the music is so slow that the regular beat would not give the conductor enough control or intensity, so the beat is divided into fractional parts (more about changes in gesture concerning tempo will be presented in a following chapter). Predominantly, divided gestures are used in conducting songs where the length of notes does not always correspond to one beat, but one count contains values of smaller rhythmic length. In this way the gesture corresponding to the beat at hand can be divided in two smaller parts. The main applicable principles are to preserve the original basic pattern, give additional bounces on the appropriate beats, modify the size of the extra beats in accordance with their musical importance and always keep the main beats larger and more emphatic than the subdivisions.

Subdivision can be applied and shown on any count of any of the basic conducting patterns and is usually used in three occasions: when a basic beat is divided in two equal smaller values; in dotted rhythm, with the divided gesture corresponding to the second half of this rhythmic formation; and in syncopations, with the subdivision matching to both beats of this rhythmic arrangement or only the second half.

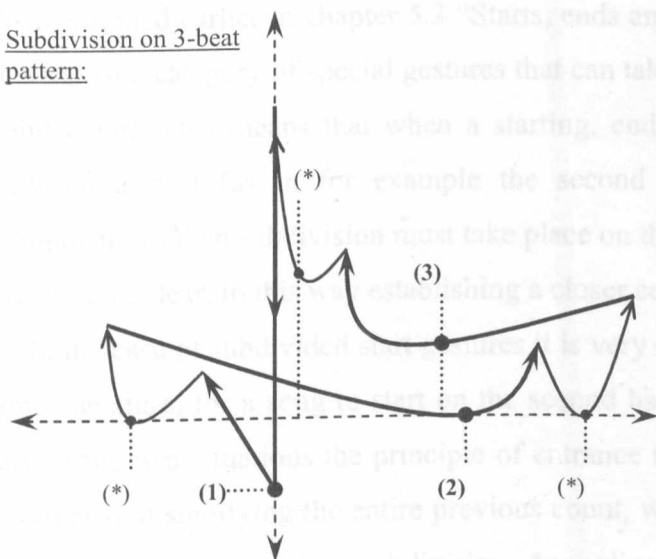
Special occasions of subdivision include divided starting gesture (preparatory beat), divided closing gesture and divided holds (on the second half of a beat). These cases will be discussed further in this chapter.

The following drawings implement subdivision on any of the available beats of the three basic conducting patterns. The songs that tag along offer certain of the many possibilities where subdivision can take place:

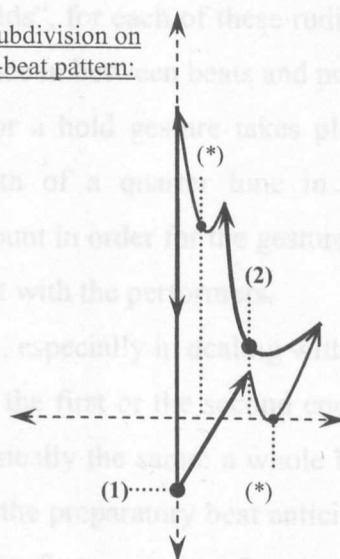
Subdivision on 4-beat pattern:



Subdivision on 3-beat pattern:



Subdivision on 2-beat pattern:



"Rodafnu"

Slowly

N. Menelau

1. En the-li Ka - nda - ra xe - non i - lia - kon.
 2. tz'i A-ro-da - fnu - da a - spro ni - fi - kon. U - te la - u - ta,
 u - te fkio-lia, tzi'u - te vru - llu - thkia ka-mni ta ma-lia.

“Thalassofiliti Gi” (Land of Sea)

G. Kotsoni

Adagio

Pi - kri je-nia me t'a - di - ko, tis jis sta - vro ston o - mo. Tis Ro-mio-

- si-nis to ³ste - no, pi-kro dia-ve-nnis dro-mo. Tis Ro-mio - si-nis to ³ste - no,

pi-kro dia - ve-nnis dro - mo.

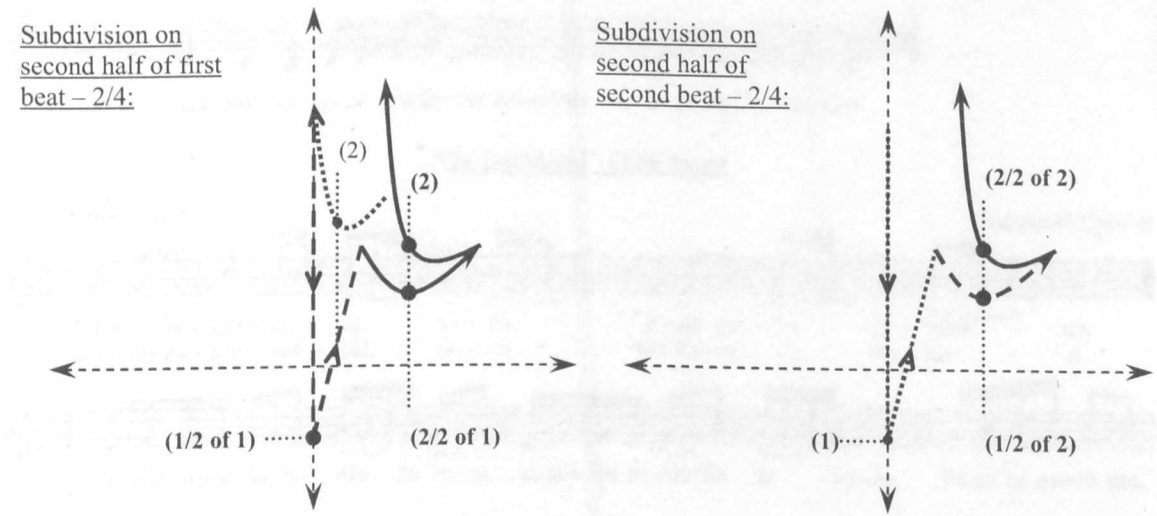
3.4.3 Divided Starts

As mentioned earlier in chapter 5.3 “Starts, ends and holds”, for each of these rudiments there exist a category of special gestures that can take place in between beats and not on a solid count. This means that when a starting, ending or a hold gesture takes place in between a beat (as in for example the second eighth of a quarter tone in a 2/4 composition), then subdivision must take place on that count in order for the gesture to be precise and clear, in this way establishing a closer contact with the performers.

In the case of subdivided start gestures it is very often, especially in dealing with a 2/4 time signature, for a song to start on the second half of the first or the second count. In any of the two situations the principle of entrance is basically the same: a whole beat is given at first signifying the entire previous count, while the preparatory beat anticipating the actual entrance receives subdivision. According to the first scenario, after the whole previous beat is given (second count) the hands gesture a light and unaccented downbeat matching the first half of the beat, followed by a similar outwards sideways motion corresponding to the second half of the beat - the actual entrance. From then on the gestures continue normally as expressed in the time signature, in this case the hands go up as the gesture corresponds to the last beat of the measure, then maintained as usual. As for the second situation, the previous beat is gestured (which is considered the downbeat – first count) followed by the unaccented and quick outwards sideways motion matching the first half of the second beat, anticipating the entrance in the second half on which the

hands go up in a similar manner, in this way filling up the count's duration and smoothly shifting to the normal gesticulation by entering the subsequent measure.

The main difference between a start on the second half of the first or the second count is that in the first case the complete previous beat receives an upwards direction (since it corresponds to the second beat of the imaginative previous measure) while in the latter this previous count goes down (as it is considered the first beat of the measure at hand). Another important detail is that, while in the first scenario the downbeat is the true “half” preparatory gesture, in the second one this “half” preparatory gesture is the outer sideways motion. In both cases though, the preparatory beat before actual entrance has to be divided, and during the whole procedure conductors must always maintain the tempo in their heads by counting the subdivided counts that correspond to the divided gestures. This means that in order to start in subdivided time, the preliminary beat is always given in terms of the smallest unit that is actually conducted.



Some of the most usual cases that offer divided starting gestures are the following:

“Psindri Valilitzia Mu” (My Thin Basil)

Allegro

Traditional Cypriot

"Anthi Stis Kilades" (Flowers in the Valley)

Lento

Fr. Mikellidi

A-nthi je - mi - san i ki - la - des, pu - lia sta klo - mia, stis vra - jes,
 Pe - zi 't'a - ge - ri mes' ta fi - lla ki'o i - lios stis tria - nta - fi - lies.

je - mi - se o ko - smos o - mo - rfa - des ki'o - lu - the je - mi - se dro - sies.
 Tre - hi ston ko - smo a - na - tri - hi - lla ke mia la - hta - ra stis ka - rdies.

"Palio Thkioli" (Old Violin)

Andante

Mih. Hristodoulidi

Fe - rte mu to pa - lio thkio - li tzie to pa - lio la - u - to me ko - rtes pon'

a - nda - hte - res ja to tra - gu - din tu - to, tho - ro ton Pe - nda - da - kti - lo pu ste - ki

pi - kra - mme - nos me tus a - li - sus tus ho - ndruss san to li - sti de - me - nos.

"To Ielekkaki" (The Vest)

Arapies ($\sqrt{=100}$)

Traditional Cypriot

1. To je - le - kka - ki pu fo - ris, e - go sto - ho ra - mme - no.
 2. E - ni - sta - ksa dze - pla - ja - sa stu ka - ra - viu tin plo - ri.

Ai - nde to ma - llo - no dze to vri - zo, ai - nde tin ka - rdu - lla tu ra - ji - zo. Fo - ra to mo - ro mu,

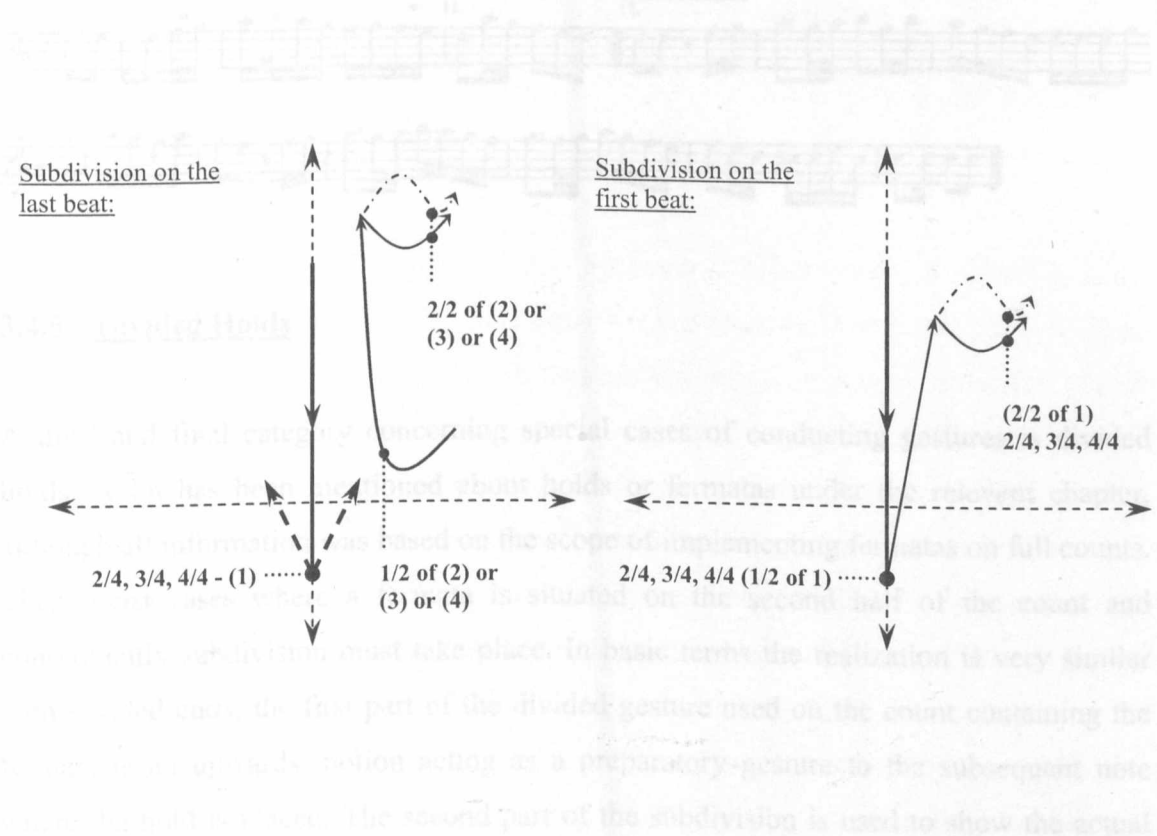
fo - ra to mi - kro mu, ja - ti den tha to ksa - na - fo - re - sis a - llo pia. A, ma - lia.

The composition above is another kind of traditional Cypriot dance called "Arapies". It is a dance which is executed by dancing while trying to balance an upside down glass full of water on the dancer's head. To contain the water inside the glass the dancer places a folded piece of cloth between the top of his head and the glass. This particular dance is exclusively a male solo dance, and its origin is clearly Arabic (hence the name "Arapies").

It can also be executed in two different forms, orientale and allegro, while the dancer can always ask for a second dance, third and so on, according to his level of experience. Today dancers try to add and balance as many glasses of water as possible, for the sake of dexterity, expertise and skillfulness.

3.4.4 Divided Ends

Divided end is a kind of close gestures that implements subdivision in order to be correctly executed. It is obviously shown in the complete end of a song when and if the last count of the last bar is divided in two smaller units, with the actual end corresponding on the second half. Like divided starts, divided ends are most usual in 2/4 compositions, where instead of ending on a quarter note the song ends on the second eighth. In this case the last part of the gesture (any count of any of the basic conducting gestures) receives subdivision, with the first part moving energetically upwards (faster and higher than usual), while the second part implements a small unaccented downwards or upwards bow, thus signifying the end of the song.



“Logariasate Lathos” (You Thought Wrong)

Allegretto Mih. Hristodulidi

Lo-ga - ria-sa-te la-thos, me to nu sas e-mpo-ri, den me - trie-te pa-tri-da, le-fte-
 - ria me ton pi-hi. Ki'an mi-kros in'o to-pos ke to the-li ke mpo-rei, ton a - si-ko-to vra-ho na ton
 fai me to ni-li. Tu-ti di-psa den svi-ni, tu-ti ma-hi den pa-vi, hi-lia
 hro-nia'an pe-ra-sun den pe-the - nu-me skla-vi.

“Ginekios Syrtos – Arma Horos” (Female Syrtos – Float Dance)

Allegro ♩ = 96 Female Syrtos (Cyprus)

1. 2.

3.4.5 Divided Holds

A third and final category concerning special cases of conducting gestures is divided holds. A lot has been mentioned about holds or fermatas under the relevant chapter, although all information was based on the scope of implementing fermatas on full counts. There exist cases where a fermata is situated on the second half of the count and consequently subdivision must take place. In basic terms the realization is very similar with divided ends; the first part of the divided gesture used on the count containing the fermata is an upwards motion acting as a preparatory gesture to the subsequent note where the hold is placed. The second part of the subdivision is used to show the actual

entrance of the hold by holding the hands still, in the same manner applicable to normal fermatas. The close gesture or end of the hold is done according to the circumstances at hand, thoroughly explained in chapter 3.3.3.

“Nanurisma” (Lullaby)

Lento

Traditional Cypriot

A - ja Ma - ri-na tzie tzi - ra³ pu po - tzi - mi-zis ta mo - ra, po - tzi - mi - se tzie to ju-
- di³ mu. ke to mi-tsi-ku-rin mu.

The image shows a musical score for a lullaby titled "Nanurisma". It is marked "Lento" and is identified as "Traditional Cypriot". The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is indicated as "Lento". The lyrics are in Greek and are written below the notes. There are three fermatas above the notes "ra", "se", and "di".

3.5 Combined and Asymmetric Patterns

*“A painter paints his pictures on canvas. But conductors paint their pictures on silence.
We provide the music, and you provide the silence.”*
(Leopold Stokowski, British-born American conductor)

3.5.1 Merging

Even though less common, merging is the opposite of subdivision; combined gestures opposed to divided ones. If subdivision usually takes place in slow music, then merging deals with the contrary, meaning that sometimes the tempo of a song is too fast for the corresponding conducting gesture and can lose clarity if implemented. For this reason it is possible to merge two or three beats together and conduct them under a new gesture. Merging can occur either in the process of increasing tempo (more about this in a later chapter), or by sole decision of the conductors themselves to merge the entire piece for performance reasons. In this case conductors must settle in their mind the tempo and character of the music before actual conducting.

The reasons behind merging lie in the fact conductors cannot rely upon the time signature to tell them now many beats they should or can use in a measure, because

composers do not always think of beat patterns when setting the rhythm. Additionally metronome markings can also be misleading. However, regardless of the music's meter, clear direction may demand that priority be given to technical considerations, containing main factors such as the tempo of the music, the performers need for rhythmic security and the degree of intensity conductors desire on the weak counts or in the smaller rhythmic values.

Specifically, the speed of the music sets a limit to the number of possible beats in a measure. Thus, in Presto or Allegro molto in 4/4, a 4-beat would often be uncomfortable for the conductor and confusing to the players. Similarly, subdivision is often applied to slow movements in 4/4 time. In all cases, the choice of beats must not affect the choice of tempo and awareness must be given in avoiding dragging when using more beats than indicated in the time-signature; similarly not hurrying when using fewer beats.

Not only tempo influences the way of beating. It may happen that there is a choice between two ways of beating, both technically correct, but having different effects on the musical interpretation. Beating smaller rhythmic values indicates intensity. Fewer strokes can result in a broader flow of the music. Thus, the mode of beating may have a marked influence on the meter of the music, which in turn can affect the interpretation of a whole piece.

A significant merging technique implements the basic conducting patterns themselves (usually the 2/4 and 3/4). Instead of every beat corresponding to one gesture, two or more can be contained, while keeping the default shape of the pattern intact and distinguishing between the first hard beat the subsequent softer ones. A very common example of merging takes place in "alla breve" time signature, where even though each measure contains four beats, it is conducted using a 2-beat pattern with each gesture containing two counts. A similar effect takes place also in 6/8 time signature, a time frequently found in Cypriot folk music, where a 2-beat pattern can be implement by dividing each measure in two equals parts, in this way accounting for every gesture three eighths.

"Thrinós Sto Lena" (Lamentation for Lena)

K. Kkashianu

Larghetto

Kla - fte ra - hu - les ke vu - na ka da - si an - ndri - o -
Kle - o ki'e - go ja to ha - mo te - tiu le - ve - nti a -

- me - na. Kla - fte ke sis ta Ha - ndri - a. to
- ndri - u. pu' - di - xe pos i - ne a - de - lfos

tha - na - to tu Le - na.
tu ae - tu A - fxendi - u.

"Lefteria" (Freedom)

M. Tokas

Moderato

Ka-li'o'ap'-ton pro-to to lo - go na sto po, pro-tu ki - ni-su-me ja to se - rgia-ni mas t'o -

- re - o. Ka - lio n'a - rhi-si to tra-gu - di mas a - fto a-po'e - ki - no pu tha kra -

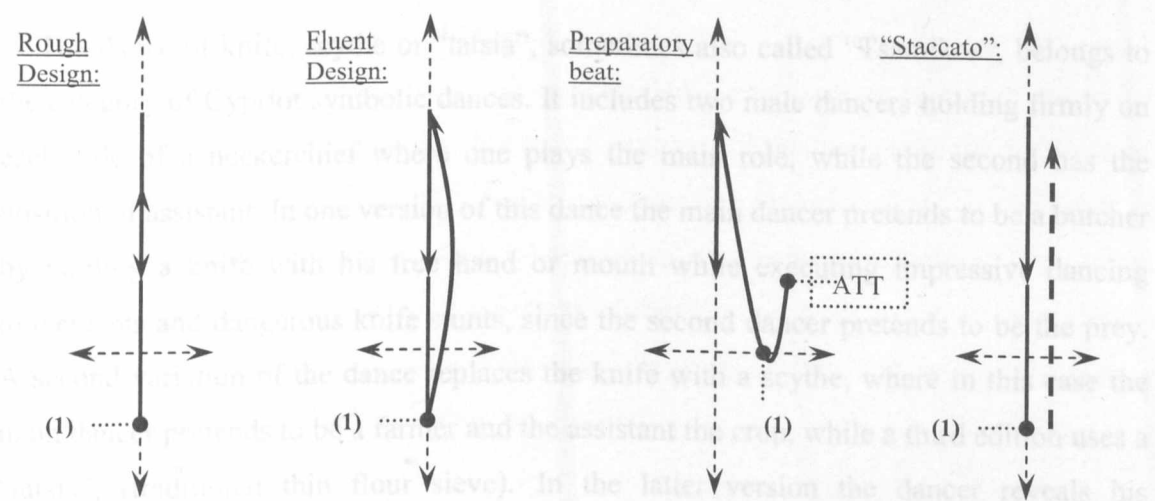
- tu-sa-me te - le - fte - o, a-po'e - ki - no pu tha kra - tu-sa-me te - le - fte - o.

3.5.2 The 1-beat pattern

As mentioned and made clear from the above, a change of beats may be desirable, not for technical reasons but for the sake of expression (more beats in slow tempo thus regaining contact with the players, less beats in faster tempo thus avoiding over-excitement making the music flow more calmly). As far as hands are concerned, such changes require an especially clear beat that leaves no doubt about the conductor's intention. This is particularly true when the change is not marked in the performers' parts. Much of the success or failure of at least half the pieces conductors go through may depend on how wisely they decide whether to do more or fewer beats. For these reasons it is essential for

conductors to familiarize with such undoubtedly clear patterns, such as the 1-beat pattern or “una battuta”.

When the tempo of a piece of music is very fast, the conductor is unable to give all the beats. In this case is much more convenient to give only one beat for each measure (as for example in most waltzes). As the following pattern shows, the downbeat must always remain clear, steady and quicker than the upward motion, while the preparatory gesture based on combined technique also occupies one measure:



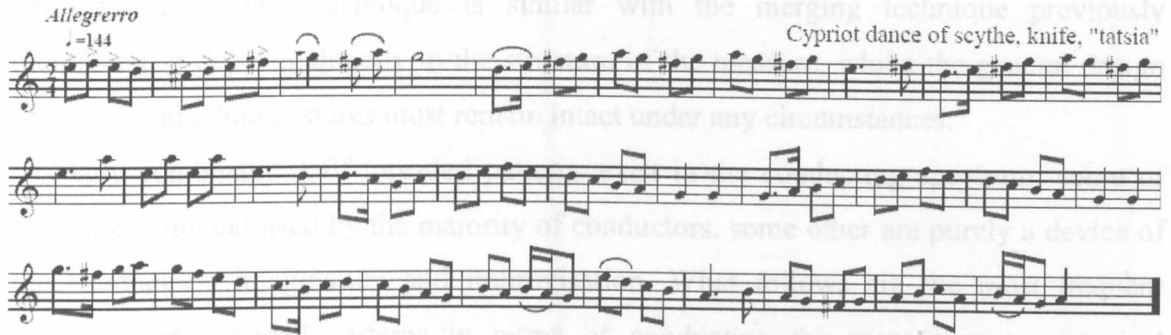
End gesture implemented under use of a combined one usually occupies a whole measure, demonstrating the end of the song on the first beat. In case the end is situated on a following beat, then it is recommended to return to normal conducting gestures (the same applies for “Ritardando” occurring in the complete end).

“Karterumen” (We wait)

Andantino D. Laju

Ka-rte - ru-men me-ra ni-lta, na fi - si-se' - nas a - e-ras, stun ton to-po pon ka-
 - me-nos tzi'e-tho - ri po - tte dro-shia. Ja na fe-xi ka-rte - ru-men, to fos tz'i - nis tis
 me-ras, pon na fe-ri ston ka - the-na, tzie dro-shian tzie po-spa - shian.

“O horos tu drepaniu, maheriu, tatsias”



The dance of knife, scythe or “tatsia”, sometimes also called “Tsamikos”, belongs to the category of Cypriot symbolic dances. It includes two male dancers holding firmly on each side of a neckerchief where one plays the main role, while the second has the position of assistant. In one version of this dance the main dancer pretends to be a butcher by holding a knife with his free hand or mouth while executing impressive dancing movements and dangerous knife stunts, since the second dancer pretends to be the prey. A second variation of the dance replaces the knife with a scythe, where in this case the main dancer pretends to be a farmer and the assistant the crop, while a third edition uses a “tatsia”, (traditional thin flour sieve). In the latter version the dancer reveals his skillfulness by spinning the sieve in various directions while trying to balance glasses full of water placed inside the sieve. It is a spectacular dance; it requires though great technique and concentration.

3.5.3 Asymmetric Patterns

Until this point all conducting patterns and problems implemented gestures that correspond to an equal number of counts, either solitary as standard gestures containing one whole beat or more than one (two, even three) after going through the process of merging. All those previous gestures can be categorized as symmetric, meaning that any gesture in any case available contains equivalent number of beats, even concerning combined gestures (6/8 divided equally in two 3/8's, “alla breve” in two 2/4's).

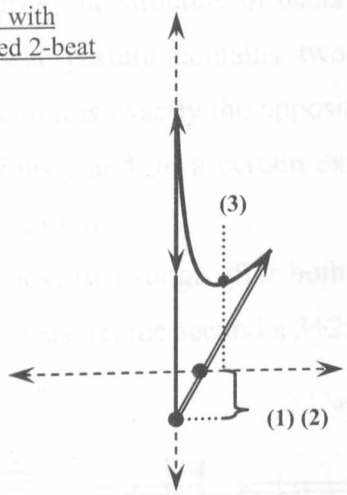
Asymmetric patterns are no part of this equilibrium. Even though these patterns go through the process of merging and are considered a branch of combined gestures, they

are **lopsided**; every gesture can correspond to a different number of beats and include several counts. This technique is similar with the merging technique previously mentioned; it depends directly to the structure of the measure, whilst the general design of basic conducting gestures must remain intact under any circumstances.

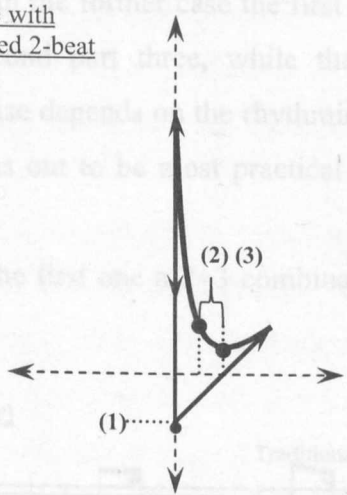
Many combinations of lopsided patterns exist in the conducting spectrum; some of them are solid and used by the majority of conductors, some other are purely a device of the conductor's imagination and improvisation. What follows are the most frequent situations of lopsided patterns in terms of conducting the most common musical structures of Greek and Cypriot folk music.

Conducting a 3-time composition using lopsided 2-beat gesture is one of the most usual cases of asymmetric patterns. In order to implement this technique the structure of the measure must consist of a half note and a quarter one (in any order). The first part of the gesture receives two counts, while the second part contains the remaining one (or the contrary). This causes the part of the gesture containing two beats to move more slowly than the one containing only one count, which latter is swifter and faster. The tempo though must remain at all times stable and constant.

3-time with
lopsided 2-beat
(2+1):



3-time with
lopsided 2-beat
(1+2):



All songs with measure structures as the following can be conducted using the previous technique:

"Kinonikon Pentikostis" (Pentecost Psalm)

Moderato Byzantine

Is A - gi - os, is Ky - ri - os I - i - sus Hri - stos, is do-
- xan The - u Pa - tros, A - min.

"Kinonikon Kyriakis Agion Panton" (Saint of All Sunday Psalm)

Andante Byzantine

Is A - gi - os, is Ky - ri - os I - i - sus Hri - stos, is do-xan The-
- u Pa - tros, A - min.

A rare but nevertheless important case of asymmetric technique used in Cypriot folk music concerns conducting a 5-time measure using lopsided 2-beat gesture. Similar with the case of a 5-beat gesture, the measure in 5-time can be conducted in two ways by considering the structure of beats to be a 2+3 or 3+2. In the former case the first part of the 2-beat gesture contains two counts and the second part three, while the latter combination is exactly the opposite. Which pattern to use depends on the rhythmic stress of the music and, to a certain extend, upon what turns out to be most practical in any given situation.

The next two songs offer both cases respectively; the first one a 2+3 combination of the 5/8 measure, the second a 3+2:

"To Piperin" (The Pepper)

Allegro Traditional Cypriot

1.Si-na-hti-te re ko-pe-lia na sas ma-tho mi-an te-lnin, pos to tri-fun to pi-pe-rin
2.Si-na-hti-te re ko-pe-lia me pi-pe-rka is to he-rin na sas ma-tho pos to tri-fun
ska-pu-lli tzie pa-ndre-me-ni. Tri-fun to tzie tri-fun to tzie pa-le xa-na - tri-fun to.
i ko-ka-lia - res tzi'i je-ri.

"To Jasemin" (The Jasmin)

Andante (♩ = 72) Traditional Cypriot

To ja-se-mi stin po-rta su, ja-se-mi mu. To ja-se-mi stin
no-mi-sen i ma-na su, ja-se-mi mu. Dze - no-mi-sen i

po-rta su, ja-se-mi mu. O, i-rta na to kla-de-pso,
ma-na su, ja-se-mi mu. Pos, pos i-rta na se kle-pso,

oh ja vri - mu. Dze mu.
oh ja - vri * * mu.

It will be wise at this point to take this chance and include some more information concerning the structure of Cypriot folk music in terms of asymmetric time signatures. By examining Cypriot music in general, scholars can see that the expression and character are based on ancient Greek and Byzantine tradition. The scales on which original Cypriot material is based, called "skopoi" by popular musicians, are the ancient scales called modes in European music, such as the Dorian, Phrygian, Lydian, Mixolydian and Aiolic. Also the Byzantine scales of the various psalms dominate most of Cypriot music, in the same way as with the chromatic scales of the collateral B', as also with the mixed scales created using a tetra chord from one scale and another from a different one.

Many parts though of the Cypriot musical repertoire are based on the major and minor scales found in European music, while the rhythm has an oriental influence and time signatures as also the subdivided measures are different from many equivalents from European music. A distinctive example is the 9/8 time signature. This metro in European music is subdivided in three equal parts with 3 eights each, one dominant and two weak. In Cypriot music the 9/8 time signature is subdivided in four parts from which one includes three eights and by analogy is longer than the other three parts that include two eighths each. For the simple reason that the first Cypriot violin performers kept the 9/8 measure by stamping their feet, they initially felt four beats and gave to one of them a

longer duration by half a beat, meaning one eighth more, that's why they named this time signature of 9/8 "the four and a half meter". "zeimbekkiko" and Rhodes Greeks call it

For this reason the attitude exists that the 9/8 measure is integral, subdivided in four parts from which one of them has three eighths and the rest have two, while the part with the three eighths corresponds and is situated, depending of the situation, sometimes as first in the measure (as in the case of some "zeimbekiko" dances and the fourth male "antikrysto" dance) other times as fourth, (as in another type of "zeimbekiko" and the fourth female "antikrysto") and occasionally as second (as in the first female and first male "antikrysto" dance). Another variation is that the 9/8 measure is mixed, made of sometimes a 3/8 and a 3/4 (with the dominant 3/8 part placed first in the measure structure) other times on the contrary (dominant 3/8 placed as last) and sometimes as a 5/8 and 4/8 combination (dominant 3/8 placed second). As for tempo, it is measured based on Menzel's metronome, calculated according to the eighths; male dances can be M.M.: 216-240, female dances M.M.: 144-168.

Conducting a 9-time dance, subdivided in four parts (otherwise a "four and a half measure) implements a lopsided 4-beat gesture, with the dominant 3/8 part corresponding to the gesture according to the composition.

"Zeimbekkiko - To Kofton" (The Short)
3/8+2/8+2/8+2/8

Moderato

Zeimbekiko dance

"Zeybeks", as they are originally called, are relatively slow and have more swaggering attitude than other dances. Strictly a male dance, it represents the determination, braveness and strength of the males, whereas a woman is allowed to dance it only if she

is a widow. “Zeybeks” origin is known to be Turkish, although they have also been used by the Greeks. Greek Cypriots call it “zeymbekkiko” and Rhodes Greeks call it “Turkikos”, meaning Turkish, and they are very popular in Western and Central Anatolia. In “zeybeks” which have lyrics, the parts with lyrics are not danced, while Cyprus “zeymbekkiko” is relatively faster than other popular versions such as “Abdal Zeybegi”, “Sarhos Zeybegi”, “Kibris Zeybegi” or “Iskele Zeybegi”.

“Zeimbekkiko Smirneiko” (Smirni Zeimbekkiko)

2/8+2/8+2/8+3/8

Andantino

$\text{♩} = 156$

Zeimbekkiko dance



“O Protos Andrikos Antikrystos” (The First Male Antikrystos)

2/8+3/8+2/8+2/8

Allegretto

$\text{♩} = 240$

Antikrystos dance



The combination of a 3/8 and a 3/4 time signature, forming another variation of 9/8 measure, is not conducted using a lopsided gesture. Instead, two main symmetric gestures

“O Tetartos Andrikos Antikrystos” (The Fourth Male Antikrystos)
3/8+3/4

$$\frac{3}{8} + \frac{3}{4}$$
 $\dot{V} = 216$

Handwritten musical score for the song "Penny for the Whistle". The score is written on three staves in G major (one sharp) and 2/4 time. The tempo is marked "♩ = 216". The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff concludes the piece with a double bar line. The title "Penny for the Whistle" is written in a decorative, cursive font at the top right of the page.

$$\frac{3}{4} + \frac{3}{8}$$

$\text{♩} = 216$

Handwritten musical score for 'Punkdjos Dance'. The score is written on two staves in 3/8 time. The tempo is marked as quarter note = 216. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.

“O Kioroglu”

$$\underline{5/8 (2+3) + 4/8}$$
 $\lambda = 216$

Allegretto
♩ = 216

Antikrystos dance

The image shows a musical score for a piece titled "Antikrystos dance". The tempo is marked "Allegretto" with a metronome marking of 216. The music is written in G major (one sharp) and 3/8 time. It consists of four staves. The first three staves are for a single melodic line, and the fourth staff is for a bass line. The music is characterized by rapid sixteenth-note passages and eighth-note rhythms. The score ends with a double bar line and repeat dots.

An additional time signature that is very usual in Cypriot music but not so often encountered in European repertoire is the 7/8 measure. This time signature is the one mainly used for the Hellenic dance modes, known as “kalamatianos”, one of the most well known dances of Greece danced at every social gathering. Cypriot popular musicians named this measure the “three and a half” because it is divided in three parts, from which one of them (the dominant) contains three eighths, while the rest enclose two eighths each. By placing the dominant part in the beginning of the measure, the Cypriot suite of “antikrystos” dances (male and female) and the “mantra” variation of female and male “antikrystos” are distinguished.

Even though the structure and rhythm of the “kalamatianos” dance is strictly Hellenic, the Cypriot version has major differences in accentuation and rhythmical processes, whereas the choreography is completely different.

To conduct this measure of 7/8 a lopsided 3-beat pattern needs to be employed, with the downbeat (first part of the gesture) receiving the dominant eighths part and the rest of the gestures matching the remaining parts of the measure.

“Panellinios Kalamatianos” (Hellenic Kalamatianos)
 $\frac{3}{8}+\frac{2}{8}+\frac{2}{8}$

♩ = 216 Kalamatianos dance

“I Mantra” (The Farm)
 $\frac{3}{8}+\frac{2}{8}+\frac{2}{8}$

Allegretto
♩ = 256 Antikrystos Variation dance

The “mantra” is a dance of purely Cypriot conception, concerning both music and choreography and it is danced by two men facing each other from a small distance. Even though is based on the Greek “kalamatianos” structure of measure, it belongs to the category of “antikrysto” dances and has no similarities with its Greek rival.

A last, crucial example of a 7/8 composition is not a dance but one of the most known Greek folk songs of the klephtic musical movement:

“I Kleftiki Zoi” (Life of the thieves)

3/8+2/8+2/8

Traditional Klephtic

Moderato

1. Ma - vri mo-re, pi - kri' - ni zo - i pu ka - nu - me. Ma - vri mo-re, pi - kri' - ni zo -
 2. Me fo mo-re me fo - fo-vo tro-me to pso - mi. Me fo mo-re me fo - fo-vo

1. 2.

- i pu ka - nu - me. E - mis i ma-vri kle-ftes. e - nis i ma-vri kle-ftes. E - kle-ftes.
 tro-me to pso - mi. Me fo-vo tro-me to psomi, me fo-vo tra-gu - da-me. Me da-me.

A final example of asymmetric conducting patterns deals with the 8/8 time signature. It not so often encountered, but nevertheless is a part of Cypriot traditional folk music. This measure is divided in three parts (3/8, 2/8, 3/8), thus implementing a lopsided 3-beat pattern, with the first and last gesture containing the 3/8's.

“O Voskos” (The Shepherd)

3/8+2/8+3/8

Traditional Cypriot

Lento
 ♩ = 168

Ja sas pe - fki tzie pla-ta - nia tzie me-rsi - nia zi - le-fta.

Sis den xe - re - te to Ha - ro ma u-te t'a-spra ji - ra - tia.

As for the rarest time signature available in the Cypriot repertoire it would be a pity not to mention the 13/8 measure. In European repertoire it is similarly uncommon but can be found for example in Janacek’s “Simfonieta”, where a lopsided 6-beat pattern is used for conducting it by dividing the eights, matching the gestures, as 2+2+2+2+2+3. There exists but one Cypriot folk song that contains a 13/8 measure, and it conducted by implementing a lopsided 5-beat pattern separating the eights as 2+3+3+3+2, with the second part of the pattern receiving two counts, thus producing a general 3+2 structure of the 5-beat gesture.

“Liojenniti & Digenis”

Allegro

Hr. Filippu

O di-ge-nis o mo-rfo - nios A-kri-tas o le-ve-ntis ke dia-ve-ne ka-ma-ro-

- tos ap'-tin pla-tia ti ru-ga. Me te-tra-ko-shies skla-ves. Se kre-me-tzia tra - nda-fi - lia,

i-tan a-ku-mpi - sme-ni. ki'i-he ta fri - dia to-rne-fta, ta ma-tia san za - fi - ri.

3.6 Dynamics

“At last, fortissimo!” [On visiting Niagara]
 (Gustav Mahler, Austrian composer and conductor)

In the beginning of this chapter it was mentioned that all movements a conductor might implement must be restricted in a virtual two-dimensional level containing gestures in a horizontal and vertical plane only (as if painting the gestures on a canvas). This is by far a fundamental rule in conducting but in the case of gesturing dynamics inward and outward motions are essential in describing to performers what the conductor has actual in mind.

Primarily, dynamic changes are shown by changing the size of the beat and can be either immediate or gradual. The effect itself must always maintain an anticipatory character; the performers must always be shown what they need to do before they actually do it, whereas the tempo must be maintained at all time (unless a tempo change is actually indicated in the score). Immediate or sudden dynamic changes usually come in the figure of “p” (piano) to “f” (forte) and vice versa. To gesture and indicate a sudden “f”, just before it takes place a large upbeat or preparatory gesture is needed, with the hands gesturing the exact same conducting pattern, only using larger and further away from the body movements. On the other hand, the contrary applies for a “subito p”; the hands gesture smaller and closer to the body moves but the preparatory gesture must be concentrated more on the eyes and shoulders rather than bouncing higher as usual or else it might imply a loud downbeat. In the case of continuous “p” the beats must be kept small otherwise the performers might creep up if they see a beat expand, whilst implementing an unremitting “f” the gestures should not be kept significantly large or else the pattern flails and loses effectiveness if used for more than a few beats. Moving the hands nearer to or farther away from the body is necessary; to emphasize the “f”, the hands may move away from the body suddenly. Likewise, a sudden retreat of the hand close to the body makes the changes to “p” more effective. An imperative notice is that tempo must be carefully preserved; there exists the tendency to speed up in “f” or slow down when changing back to “p”, an unwanted penchant.

Gradual changes typically come in the shape of “crescendo” and “decrescendo”. As the dynamics gradually increase or decrease the gesture changes in size, meaning that an unexpressive pattern increasingly changes to an expressive one, while light “staccato” becomes a heavy one and vice versa. This conducting effect must be shown in a way that the most significant changes on gestures should correspond to the last few beats of the musical phrase at hand. This means that just before the end of the gradual dynamic change the pattern is gestured more noticeably, in this way saving as much as possible the space used for expressing the effect.

A particular kind of musical effect that also goes through dynamic changes is accent. Accents are simply short volume changes and to indicate them the beat that precedes the accent must always be used for preparation. The preparatory gesture is similar to that at

the beginning of a piece, its size and character depending on the degree of the accent to follow, while the object of the combined preparation and emphasis is to secure a unified attack on the part of the players.

"To Terti" (My Heart)

Lento *mp* *p* Traditional Cypriot (Famagusta)

To te-rtin tis ka - rtu-las mu, thkio mi-li en t'a - le - thun.

Mi-te i stra-tes to ho - run, mi'i po-ta-mi pu tre - hun. Ka - ra-vi sto li-

- mio-na ti - li - i ta pa - nia, ja to me - la - lri - no mu e - fkin i a - va - nia.

"Megalynarion Evaggelismu" (Grand Annunciation Psalm)

Moderato *mf* *f* Byzantine

E - va - gge - li - zu ji ha - ran me - ga - lin, e - ni - te u - ra - ni The - u tin

do - xan. Os em - psi - ho The - u ki - vo - to psa - e to mi da -

- mos hi - ra mi - i - ton, hi - li de pi - ston ti The - o - to - ko a - si - ji, tos fo - nin tu a -

- gge - lu a - na - mel - po - nta.

3.7 Tempo

“So, first you have to be able to play with a metronome. Then you take your freedom. If you play in an orchestra, you got to watch the conductor, he is like a metronome, but it is more difficult because he can change rhythms.”

(Ruggiero Ricci, Italian-American violin virtuoso)

Tempo changes are fundamentally similar with dynamic changes in the extent that they are shown with the same basic gestures (the patterns remain intact) with the difference that are implemented in a faster or slower sense. As in dynamics, tempo changes can be immediate or gradual, while the preparatory gesture anticipating the new tempo (mostly in the case of immediate change) is needed and must be shown according to the character of the composition that is about to follow.

Immediate tempo changes, meaning the sudden transition from a faster to a slower tempo or vice versa take place in two situations. The first one deals with two different in tempo musical parts that are separated with a brake or hold. In this case a close gesture is needed to signify the end of the first phrase and by placing a new preparatory gesture on the brake the entrance of the second part in the new tempo is achieved. This is the situation where the preparatory gesture is already part of the new tempo, indicating that the phrase that follows is different from the previous one. In the second occasion no brakes or holds are present and the two parts with different tempo are immediately connected. This condition requires a combination of the close and preparatory gesture one beat earlier than where the actual change takes place, while the preparatory gesture indicates the character, mood and tempo of the song that follows. This requires a clear and determined gesture, especially for the first few beats in the new tempo. Conductors must be absolutely sure of the tempo and the players must be convinced of the formers' certainty.

Just as gradual changes in dynamics require well-controlled gestures, so do gradations in the speed of music. In order to obtain the desired results in speeding up and slowing down, conductors' minds must be ahead of their hands. The way they lead into the count on which the change starts should prepare the players. Gradual tempo

changes usually come in the form of “ritardando” or “accelerando” and the gestures used in any of the effects are carried on as they are in an increasingly faster or slower manner. It is helpful to use a slightly larger gesture before a “ritardando” and a slightly smaller one before an “accelerando”, while in order to indicate “a tempo” after ritardando, a smaller gesture is supportive; after accelerando a larger should be used. Once a tempo change has been started, it gains a certain momentum of its own, and conductors must be careful that they do not cause exaggeration by indicating too much on the subsequent beats.

Very often gradual tempo changes require the realization of subdivision in or merging. When a “ritardando” or “accelerando” is not temporary it is often necessary to change the number of beats in a bar. In the case of using 2-beat, slower section may require 4-beat, while a faster section may find 1-beat useful. This is carefully achieved by firstly indicating the change of tempo by slowing down or speeding up for a few counts, without changing the number of beats; then switching to the new rhythmic pattern. Moreover, subdivision of single counts is used as a means of directing “ritardando”. It may be used occasionally, even though the tempo does not change, either for secure playing or for the sake of intensity but most commonly in the complete end of a composition. The skillful application of this technique adds vitality and expression to the interpretation.

As an essential element of musical expression, tempo is also one of the most treacherous effects to achieve and maintain. A fast, large gesture is unclear and frenetic; a small, slow gesture moves too few inches per second to be of use. Nonetheless the size of the gesture should be influenced not only by the volume, but also to a certain extent by the tempo. When increasing the tempo or to make the performers catch up, the gesture should be made smaller; when slowing down or to hold people back the gesture goes larger. On the other hand great caution must be given to human tendencies as for example in acceleration where normal instincts are to use larger motions; this merely adds to the weightiness of the beat and slows the tempo even more. It is true though that tempo interpretation in gestures takes not only practice but also familiarity with all the different aspects it can adopt and the immediate impact of any parallel musical means of expression (gestures in a *presto ff* are smaller than in a *moderato ff* although more

energetic). To finish, it is an element greatly influenced by the number of interpreters involved as also the individuality of conductors

The following songs present a basic idea in tempo changes and most of the problems mentioned above can be met and practiced accordingly:

“Lulla mu, Marulla mu” (My Marulla)

Fast

Traditional Cypriot

"Ihos D'" (4th Psalm)

Byzantine

Moderato (♩ = 106)

rit. *a tempo*

A - min. To fe - dron tis A - na - sta - se - os ki - ri - gma ek tu a - ge - lu ma -

- thu - se, e tu Ki - ri - u ma - thi tri e. Ke tin pro - go - ni - kin a -

meno *a tempo* *f*

- po - fa - sin a - po - ri - psa - se tis a - po - sto - lis ka - flo - me - ne e - le - gon e -

Lento *a tempo*

- ski - le - fte o tha - na - tos i - je - r thi Hri - stos o The - os do - ru - me - nos to ko - smo to

rall.

me - ga e - le - os.

3.8 The Left Hand

"There's only one woman I know of who could never be a symphony conductor, and that's the Venus de Milo."

(Margaret Hillis, American conductor)

All of the above chapters and sections presented problems that were solved by implementing the most basic way of conducting, the so-called "mirror" relation, where both hands gesture the same identical patterns. More advancing conducting though requires that the two hands are independent from each other, and this happens as fast as more than one voice are available to conduct, in combination with the presence of a plethora of various problems concerning the musical means of expression that can be available in a composition.

Generally speaking, the right hand is mainly used for everything that it can conveniently show: tempo, volume, character, phrasing or cues (when they fit the pattern), while the left hand takes care of duties beyond the scope of the right hand, such as cues that do not fit the pattern, volume and supplements for the right hand such as gestures for a richer sound in a “cantabile” or even page turns. In addition, the left hand can reinforce and emphasize what the right hand is indicating as for example in a sudden accent, subito pp, climax of crescendo or important cues.

That the left hand must be independent of the right is generally taken for granted in the world of advance conducting, where conductors must be able to beat steadily with the right arm and feel no muscular tension in the left, avoiding doubling the hands gestures because is considered a wasted motion (although it can be used at moments of great climax). Mainly the function of the left hand is to indicate details of interpretation, while the right focuses attention on the rhythm. It expresses the most subtle nuances as well as the most dramatic accents and always tells the performers something essential. The gestures concerning dynamics, articulation, cuing or accents may reinforce the indications of the right hand or express details that the right hand cannot bring out adequately. Moreover, the left hand is used often to bring out a particular group of performers, while another helpful gesture of the left hand is the raised finger for attention, when a voice is about to enter after a long rest. Also, a number of fingers may be raised to warn the performers that a change in the number of beats in a measure is to occur. When not in use, the left hand usually goes in a neutral position. It is best kept on or near the lapel, whence it can move easily for the various gestures, although not recommended on the desk, hip or pocket. Concerning a performance, turning a page must not interrupt a left-hand gesture; it is better not to begin a motion than to stop it in the middle (solved by knowing the score so well that turning a page can wait a few bars).

It is very common during dynamic changes to implement the left hand. By adding the left hand conductors are able to reinforce a “crescendo”, emphasize a continuous “pp” by making a “shhh” sign in front of your lips, give a “stop sign” just before a “subito pp” and so on. When sudden changes from “p” to “f” and vice versa take place, in the gesture which expresses “p”, the palm of the hand with fingers together faces the orchestra, while in the gesture which expresses “f”, the palm faces upward or inward, and the fingers are

somewhat bent (usually intensified by a slight shaking of the forearm). These two gestures do not take the place of indicating dynamics with the beat, but are rather supporting gestures. Furthermore, “crescendo” is indicated by lifting the left hand, palm facing upward, from the level of the hip to eye level. The hand is held up as long as conductors want to maintain “f”. For “decrescendo”, the hand is turned slowly so that the palm faces the performers; then starts dropping gradually with the palm still towards them, until it reaches the starting point. The reason for turning the left hand slowly is that a sudden turn would indicate sudden “p” instead of “decrescendo”. The up-and-down motions must be absolutely smooth and continuous, while in long crescendos conductors must be fairly restrained at the beginning but very energetic at the climax.

During holds or long tones, the left hand can be applied by facing upwards and higher than usual, while the right hand gives the beats or stops decisively on waist level as long as required. Close gestures can also be implemented by using only the left hand, in the same way as explained in previous chapters, while the right hand continues uninterrupted to count the beats and hold the tempo steady. Finally, in the case of more than one voices to conduct the main principle is to try as much as possible to conduct and guide the groups closer to each hand respectively, giving equal importance to both hands while at the same time working independently to show all the necessary information to the performing groups placed on left, front or right of the conductor.

The above indications concerning the left hand conclude this vast chapter on the basic conducting patterns and problems. However, it should be mentioned that the detailed suggestions made here are to some extent a matter of individual interpretation and knowledge gained from specialized books and experience. It is not assumed that they constitute the only right way of execution, for there are often several “right” ways to conduct a particular piece of music. Nevertheless, it is important that the scholars or readers be shown at least one of the right ways, and thus get a start on the road which leads away from mere time-beating and toward a development of their ability to convey artistic intentions to their performers.

Conclusions

The last, but not least, chapter of this thesis deals with the significant aspects of evaluation and conclusion, concerning not only conductors and their interaction with the conducting spectrum but also the gravity and contribution of the thesis itself to the subject. The proposed solutions (and possible competing solutions) are to be discussed in the light of the requirements, in addition with contributions to the general matter and relation to related works, possible effects (and side effects), eventual limitations of the solution and of course, personal opinion.

4.1 Conductors Evaluation

“The conductor's stand is not a continent of power, but rather an island of solitude.”

(Riccardo Muti)

By this point, it should be assumed that amateur conductors or readers of the previous chapters have been given a general and thorough analysis of the basic techniques applicable in modern conducting. The real outcome though arises from a completely different aspect; even though reading, listening and interacting is essential, conductors must train themselves and learn to lead and also to follow. Much practicing needs to take place, while the best way to reach distinctiveness is to develop a conducting technique which is clear and totally subservient to the needs of the music; this opens and leads the way to rarity and excellence.

To learn this all-important aspect of conducting, conductors must master their technique so that it is obedient to their musical wishes; throw themselves into the task of

drawing music from the performers rather than merely going through studied mechanical actions, love the music they conduct and lose themselves in it. Every time the hands adopt the stance of "attention" conductors must realize and throughout the whole experience keep in mind that they are to re-create a masterpiece of sound, a melody indifferent of its simplicity. They must infuse in the performers a desire to make every moment great and do their utmost to bring out the best artistry in themselves and the performers.

The manner of interpreting a melody is one of the most individual characteristics of a musician. Just as a melody played by different soloists may produce varying impressions, so a melody performed by a group under different conductors may not affect the listeners in the same way. This shaping of a melodic line is achieved by means of a purposeful combination of the basic conducting techniques, while only by a vital and natural combination of all the elements mentioned can conductors' gestures present their conception of the melody to the performers. It is impossible to express the whimsical charm of the music by academic time-beating and for this reason, to inspire the musicians, the gestures need variety of size and intensity, corresponding to the musical expression. Every aspect of conductors' appearance is important; the way they stand, facial expression and the variety in gestures, in this way inspiring all performers to feel like a soloist and to put themselves completely into the music.

Control of physical gestures is especially important for conductors, because their poise and ease of movement not only impress the public but also affect their own performance. Conductors need freedom of motion more than any other musicians, because their work consists of communicating musical expression directly by gestures, therefore they must find an appropriate medium between tension and relaxation. Authority over the players, knowing what is musically needed, and confidence in technique enable conductors to overcome gradually personal idiosyncrasies such as stamping the feet, wandering about the podium, moving the body unnecessarily, and making grimaces, while the two extremes to be avoided are shyness and exhibitionism; every gesture conductors make should say something to the performers. They mustn't though let themselves be carried away by their emotions. Despite the intensity and passion of their feelings for the music, some part of their mind must act as a control mechanism and prevent them from losing

themselves in the music to the extent that their ears no longer bring them an objective perception of what the performers are doing.

Musicianship, performing experience, acquired knowledge, and intuition – all these elements work together in a growing process that leads to bringing technical mastery of score in line with the performer's emotional involvement. Although the ability to express and project personal feelings is essential in the performance of music, conductors (mostly and very often in the case of amateurs) should not take refuge in the categorical statement "this is the way I feel the music" in order to avoid argument. Instead they need to realize and understand that no matter how much conductors differ in their conducting methods, they share a fundamental motive: they want to do justice to the music and its composer and all claim the right to serve the composer according to their artistic views and musical taste.

Perceptibly, conductors' function goes far beyond the mere exercise of control as they advance. Their technique must be a means through which they vitalize the orchestra and the music must always sing within them, whilst when technical mastery is combined with musical inspiration, consequently conductors makes their performers feel that they are working with them. A good conductor works as an artistic leader and not a disciplinarian, even as only a direct and positive approach will inspire the performers for a vital performance. Above all though, a conductor's function is to interpret music. The masters of the past wished their works to be interpreted the way they were conceived and while a truly authentic performance is out of our reach, the quest for authenticity, despite its utopian nature, remains a worthwhile challenge. Aside from using a reliable score and learning about performance practices, conductors should always look into a work's general background. Seeing a single work in the perspective of the composer's entire output can and will widen and intensify their understanding. If remaining a "student for life" has been called the mark of a true artist, this certainly applies to conductors who are expected to master a repertory larger and more varied than the one of any other musical performer.

Without listening with an alert mind and adjusting gestures to whatever the moment demands, the conductor would cease functioning as a leader. It is the happy combination of objectivity and initiative, rationalization and feeling, discernment and intuition that, in

addition to technical ability, is the decisive factor in leading a successful vocation in conducting.

4.2 Thesis Evaluation

“To achieve great things, two things are needed; a plan, and not quite enough time.”

(Leonard Bernstein)

Leonard Bernstein’s quote couldn’t be more accurate and agreeable. The writing and assembly of a thesis is a challenging task that requires both meticulous planning and hard work. Whether greatly achievable or not is up to the addressees it concentrates on to and the impact it can or might have on them. As for the time consumed in realizing the project, it mainly depends on the individual steering it and the actual size of the task.

The most significant element though of Bernstein’s philosophical quotation is the word “plan”. Planning in advance and during is one of the key characteristics the thesis tackles with, meaning that careful research and detailed design collaborate to produce a work which in its broad spectrum is indeed a plan in itself, a series of carefully selected chapters and themes connected in such a way so that readers can go easily through them and by the end acquire and understand all the information available and presented to them.

In order to achieve this, a certain profile needed to be adopted and implemented, an outline best fitting the situation at hand, the so-called “Design Science Thesis” profile. A “Design Science Thesis” is a structural framework available for using in projects and works (such as diploma works) and it typically introduces a novel solution for an accepted problem. As such it follows the typical paradigm of engineering: after highlighting an important problem it introduces a novel (and hopefully advantageous) approach for its solution. The opposite is initiated by another significant planning profile called the “Hypothesis Testing Thesis”, which follows the traditional paradigm of science by stating a hypothesis, which is then shown to be true (or false) throughout the rest of the work.

The "Design Science Thesis" profile was found appropriate to resemble the subject of the thesis, meaning the steps in presenting the various conducting problems and their solution. The existing problem - in this case the actual conducting of Greek/Cypriot folk music and the interpretation of all musical means of expression contained in them - is solved by detailed presentations of solutions in the form of patterns and schemes, theory and drawing. When seen as a whole, each chapter, and consequently all subsection, are presented and connected in a way believed to be as logical as it is practical, with each part playing its own role. Starting with chapter one "Background Information", paragraphs 1.1 and 1.2 act as an introductory stage, where general information on the art of conducting and the traditional music of Greece and Cyprus take place. Moving to chapter two "Research Question" the thesis advances to focus on conductors and their functions. For the sake of argument their competences, necessity, technique (in general, orchestral or choral) are mentioned, thus acting as a catalyst, a convincing medium on the importance of conductors in this whole matter. The last part gives some extra information on the history and significance of Cypriot dances, since they are a vital part of the musical examples in the chapter that follows.

Chapter three is where the above mentioned "problem solving" method is implemented. After the right preparations the basic conducting patterns are presented (4/4, 3/4 and 2/4) based on an order explained in the chapter at hand. The basic patterns are followed by solving the problems of starting, ending and cueing a composition, a vital characteristic in moving to more advance musical examples by implementing only the basic information concerning patterns given in the previous section. This familiarizes the reader in dealing with every part and beat of a pattern individually. The following section moves on to introduce more advance conducting problems such as the 5-beat and 6-beat pattern. This is immediately followed in direct connection with divided gestures, since the two previous patterns already showed in a way how beats are divided (even though each gesture corresponded to one whole count). In the same principle as with basic conducting patterns, divided ones are also followed by starts, ends and holds, always in the sense of dealing with division of beats. Combined and asymmetric patterns take the reader one step further in complication by presenting this time the direct opposite problems as presented by the divided ones. Merging and the 1-beat pattern come as

contradictory elements in comparison to the previous section, while asymmetric patterns make use of all the above mentioned rudiments. After familiarizing and becoming acquainted with patterns, the two most important means of expression found in the conducting spectrum are presented, meaning dynamics and tempo, whereas chapter five ends by providing some general info on the left hand's usage.

The connection of the various chapters, the varying importance of each section contained in the thesis and the "invisible" position each one holds in the hierarchy of difficultness are a result of painstaking and scrupulous investigation, analysis of various techniques presented by diverse specialists on the subject, interpretation and understanding of the most essential literature available, and nonetheless personal experience and opinion. All this in the noble search for what is hoped to be most suitable, understandable, appropriate and reasonable for anyone the thesis will seem fit.

4.3 Summary of contributions

"The awful thing about a conductor becoming geriatric is that you seem to become more desirable, not less."

(Neville Marriner, English conductor and violinist)

What this thesis is to contribute is yet to be seen through the course of time. It is hoped however that it will become of assistance, a guide to whoever is interested in the rudiments of conducting, whether amateur, scholar or just someone looking for a different opinion. There exists a variety of books and publications dealing with the matter; the aim of this thesis was not to replicate or imitate them, but rather gather and expose their best features, combine different estimations, beliefs and aspects under one unified work, always with a portion of personal touch, interpretation and experience. What is worth mentioning though, in the spirit of original contribution, is the discovery, assembly and presentation of the musical examples presented in the thesis. All in all eighty, the compositions form a considerable and substantial anthology of original Greek and Cypriot folk music, available not only in the sense of dealing with conducting problems

but also as songs for instrumental interpretation or just plain familiarization with the music of the region. Even though especially selected to correspond to the matters the thesis deals with, they still constitute some of the most famous, well-known and aesthetic composition available.

A second and concluding point concerning the potential contribution of this work is the mere fact that all patterns, schemes, drawings and songs were assembled from scratch, in the sense that they are all original, created and adapted by combining all existing knowledge gained through the years to the needs of the thesis and every problem it tackles with.

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